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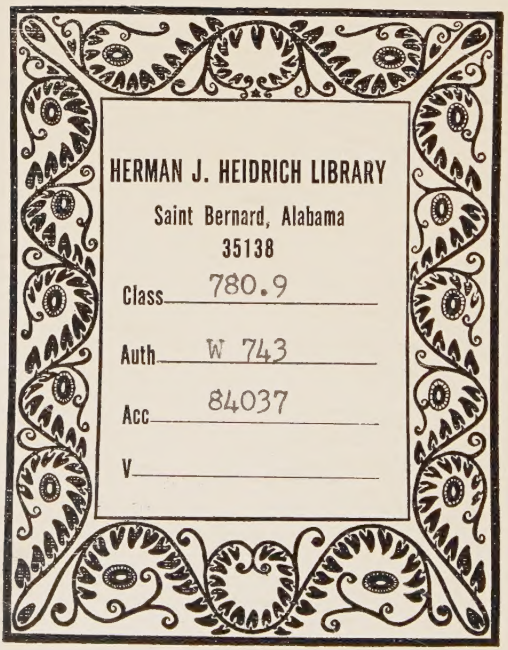

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LUDWIG VAN BEETHOVEN AT THE AGE OF FORTY-SEVEN

A HISTORY OF MUSIC

BY

GRACE GRIDLEY WILM

Author of "The Appreciation of Music: Ten Talks on Musical Form"

And I know not if, save in this, such gift
be allowed to man
That out of three sounds he frame, not a
fourth sound, but a star.
BROWNING, *Abt Vogler.*

780.9
3030
Wil

WITH ILLUSTRATIONS

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To
E. C. W.

AUTHOR'S PREFACE

This small volume does not aim to be either a handbook of condensed information or a reference book. It is designed, rather, as something between the two, a book which I hope may prove a sufficiently complete survey to suit the purposes of the music lover and the beginning student of music, avoiding both the dullness of the skeleton-like syllabus and the forbidding length of exhaustive treatises. The larger works, of course, remain indispensable for reference and further reading, and I have indicated some of the more important titles in the subjoined bibliography. The subject of ancient music has been given a more circumstantial treatment than is perhaps customary in a brief survey, but it seemed worth while to call attention to the extreme antiquity of certain instruments and modes; and the strong current interest in modern music has prompted the addition of two fairly explicit chapters dealing with developments in the twentieth century, although it is perhaps somewhat adventurous to write about musical activities whose value is not yet clearly manifest.

It is too much to hope that in the inclusion of this or the omission of that, and in my own estimate of different composers, I have been able to disarm criticism. It is humanly impossible, in so large and many-sided a task, to avoid grave difficulties of selection and of interpretation. Meanwhile, it is always possible to take a broad view, and I beg my readers to lay to heart the words of a distinguished fellow-student of the history of music,

M. Paul Landormy: "The task of endeavoring to resume in a few hundred pages the immense material of an evolution such as that represented by the art of music is a disillusioning one. A work of the kind must necessarily be incomplete, owing to its very nature. In it we can do no more than underline a few salient facts, sketch the outlines of a few great figures, indicate a few important transitions. The real difficulty lies in deciding what may be neglected without doing too much harm."

Since a man and his art are necessarily of a piece ("le style," said Buffon, "c'est de l'homme même"), a good part of the book is devoted to biographical matters, and to delineating the great personalities in the history of music. I have not included full lists of the works of each composer, but have indicated the more important ones in the body of the text, with such comments as might enhance interest in them. As an impression of a picture can be gained much better by seeing it than by a description of it, so an illustration of a musical composition (if possible in its entirety) is indispensable to any real knowledge of it. A feature, therefore, which will, I am confident, commend itself especially to teachers who may be thinking of my book as a text in courses in the history of music, or in music appreciation, is the large number of illustrations from the literature of the phonograph, which seem to me greatly preferable to the brief excerpts often printed, which can at best give only a fragmentary and distorted idea of the compositions in question. Owing to the extraordinary developments in the mechanical recording and the reproduction of the works of the masters, there has never been a time when a more splendid opportunity has been offered to make music a living thing, and to generate in the student a love for good music, as well as increase his knowledge of it.

The successful study of the history of music is of course rendered difficult unless the student possesses also some knowledge of its architecture. I may be pardoned, therefore, if I refer the reader to my little book, The Appreciation of Music: Ten Talks on Musical Form, recently published by the Macmillan Company, which will supply the irreducible minimum of knowledge essential to the understanding even of the history of music. I have meant that the two books should supplement each other, and I hope that teachers of music and private students may find that they actually do so.

I wish to thank Mr. C. C. Mierow and Mr. Frederick Boothroyd, of Colorado Springs, and Professor Edward Burlingame Hill, of Cambridge, Massachusetts, for reading parts of the manuscript and of the proof, and for making a number of useful suggestions. I am also indebted to my husband, E. C. Wilm, for supplying the introductory note on the origin of art, and for giving me advice and help in seeing the book through the press.

GRACE GRIDLEY WILM.

Colorado Springs, Colorado,
January 1, 1930.

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A HISTORY OF MUSIC

WILM

INTRODUCTION

THE ORIGIN OF ART

The genesis of music, even more than other forms of history, is wrapped in obscurity. The reason for this becomes plain as soon as one reflects upon the materials of which music is fabricated, which are more perishable than the materials of any other of the fine arts. The materials of architecture and sculpture are wood, clay or stone; those of painting, canvas and pigment; those of poetry, written or printed language, and the ideas expressed by them, more or less stereotyped conceptions. The material of music is air waves, which, when they have spent themselves, can leave their effects only in the form of memory vestiges of the impressions to which they may have given rise. To be sure, there are instruments and musical notation, but instruments give but little indication of the way they may have been used; and the different types of notation employed in successive ages are today difficult to interpret. As a recent writer has remarked, even if we had the written records of the music of the past before us, we would not know what to do with them. "It is as though I were to put a Wagner score before a person living in the thirteenth century. . . . And as the man of the past would fare with the music of today, just so do we fare with the music of the past." [1]

The origins of the first musical performances are likewise largely matters of speculation. The musical impulse is generally regarded as a special case of the play impulse,

[1] Bekker, The Story of Music, p. 25.

the origin of which has been explained variously. The principal theories are three. Play activities, it is said, are the result of a surplus of organic energy which seeks an outlet. Art and play "are required to take care of the margin that exists between the total stock of impulses that demand outlet and the amount expended in regular action. They keep the balance which work cannot indefinitely maintain." [2] This theory of the origin of play we may call the surplus energy theory.

Then there is the imitation theory, according to which the play activities are due to an instinctive imitation of the sights and sounds and the movements of nature. Thus the first musical suggestions are said to have been conveyed to man by nature in the sighing of the wind, the rippling and the roar of water, the buzzing of insects, and the songs of birds, which man unconsciously reproduces.

Finally, there is the view which has been called by the forbidding name, the theory of dynamogenesis, perhaps better called the ideo-motor theory, according to which expressive gestures and movements of every kind, including those of speech, the cry, the dance and song, are due to the reflex action of the vocal organs and of other parts of the body under the stress of thought and emotion. One may express the theory briefly as follows: Every experience whatever, whether intellectual or emotional, tends to act itself out, to find some sort of muscular expression. If thinking is only restrained speaking or acting, as Professor Alexander Bain has said, we can think of feeling as being restrained action, joyful feeling, for example, as restrained singing or dancing. The natural thing, in other words, is for feeling to express itself, to find some vent or outlet. And when we have grasped this simple formula,

[2] Dewey, Human Nature and Conduct, p. 160.

we have in our hands the key to the whole philosophy of the fine arts.

It is obvious that the last or ideo-motor theory does not necessarily contradict the other theories of the origin of the play impulse mentioned above, the surplus energy theory, and the imitation theory. It is evident that an animal which plays must have a surplus of energy over and above that required in the struggle for existence, and it will expend this energy in ways which are most natural and pleasurable to it. And the tendency of the animal to imitate its surroundings doubtless explains the form which play and art take in the course of their development. Thus birds occasionally imitate the song of other species; and the parrot, as is well known, learns to speak and to pipe tunes invented by man.

Among the feelings which are most prolific in giving rise to playful expression are the feelings and emotions connected with sex. I quote from Charles Darwin's Descent of Man: "Although the sounds emitted by animals of all kinds serve many purposes, a strong case can be made out that the vocal organs are primarily used and perfected in relation to the propagation of the species. Insects . . . are the lowest animals that voluntarily produce any sound; and this is generally effected by the aid of beautifully constructed stridulating organs, which are often confined to the males. The sounds thus produced consist, I believe, in all cases, of the same note, repeated rhythmically; and this is sometimes pleasing even to the ears of man. The chief and, in some cases, exclusive purpose appears to be either to call or charm the opposite sex." The sounds made by fishes, frogs, the tortoise, by mice and other rodents, by alligators and by many mammals, including apes, are in many cases made only by males and during the breeding season; and birds are known to

use their vocal organs as a means of courtship. In other species, both sexes, or only the females, use their voices in making love calls.

It is a safe generalization to say that the various vocal signs used by animals, especially danger cries, and love calls, have been preserved and developed in the course of evolution owing to their utility to the individual and to the species. The utility of vocal cries and of gestures in frightening away enemies, in summoning assistance in distress, and in attracting attention in courtship, as well as in arousing the sex impulse, is too obvious to require discussion. The answer, then, to the question as to how expressive activities developed is simple and convincing: because they have proved useful in the struggle for existence.

The utility of vocal or other expressions cannot of course be proved in every case, and it is often more natural to interpret them as affording a mere outlet for feeling tension, and thus perhaps affording pleasure and relief, as in the case of the bark of the dog on the return of his master, or of the purring of the cat or the crooning of the human infant, where the mere contentment or animal comfort seems to give rise to vocal expression.

It is perhaps worthy of remark that, of the various fine arts, sculpture and painting are obviously more influenced by imitation than are music and poetry, which are due primarily to inner feeling. The former arts may therefore be called imitative, the latter expressive. It may also be true, therefore, that music and poetry imply deeper feeling, since there is less external stimulus to evoke them.

Although both language and art have their origin in instinctive activities of an inarticulate kind, language and

art in their true sense do not exist until some kind of texture or pattern appears into which the crude cry or call of the savage man is organized; until, in other words, the crude materials of sound or gesture assume some kind of form. The materials of musical expression are two: melody and rhythm, melody being produced by changes in pitch, rhythm by variations in tempo and in intensity of the sounds employed. Melody and rhythm often exist independently of each other, purely melodic sequence, with a minimum of rhythm, being found occasionally among savage peoples, whereas naked rhythm, without an appreciable change of pitch, as in the beating of the drum or of the tom-tom, usually accompanied by dancing, is also found, probably more frequently than pure melody, among most uncivilized peoples. The only difference between such purely rhythmic music, without melodic variation, and dancing consists in the fact that the pulsation of the rhythm is in the case of dancing predominantly muscular, with the stamping of the feet as the incidental auditory accompaniment.

It has sometimes been argued that the original of the auditory rhythm is the rhythmical bodily movement of the dance, which in its turn might be thought of as a development, through exaggeration, of such rhythmical organic functions as breathing, heart action, and especially walking, which, owing to the somewhat unsymmetrical structure of the body, and a defective strength balance, is inevitably rhythmical, the stroke of the right leg and the right arm being somewhat stronger than the strokes of the left limbs.

The importance of the dance and of rhythmical music among savage peoples has often been noted. Parry, in his valuable book, The Evolution of the Art of Music, has expressed the matter excellently: "Savages of the

lowest class almost always express clearly in their dance gestures the states of mind or the circumstance in their lives which rouse them to excitement. The exact gestures of fighting and love-making are reproduced, not only so as to make clear to the spectator what is meant by the rhythmic pantomime, but even in certain cases so as to produce a frenzy in the mind of both spectators and performers, which drives them to deeds of wildness and ferocity fully on a par with what they would do in the real circumstances of which the dancing is merely an expressive reminiscence. . . . As the ruder kinds of rhythmic dancing advance and take more the forms of an art, the significance of the gestures ceases to be so obvious, and the excitement accompanying the performance tones down. An acute observer still can trace the gestures and actions to their sources when the conventions which have grown up have obscured their expressive meaning, and when the performers have often lost sight of them; and the tendency of more refined dancing is obviously to disguise the original meaning of the performance more and more, and merely to indulge in the pleasures of the various forms of rhythmic motion and graceful gesture. But even in modern times occasional reversions to animalism in depraved states of society revive the grosser forms of dancing, and forcibly recall the primitive source of art. In melodic . . . music the process has been exactly analogous. The expressive cries soon began to lose their direct significance when they were formalized into distinct musical intervals. . . . The establishment of a definite interval of any sort puts the performer under restrictions, and every step that is made in advance hides the original meaning of the utterances more and more away under the necessities of artistic convention. And when little fragments of melody become stereotyped, as they do in every

savage community sufficiently advanced to perceive and remember, attempts are made to alternate and contrast them in some way; and the excitement of sympathy with an expressive cry is merged in a crudely artistic pleasure derived from the contemplation of something of the nature of a pattern." [1]

It remains to comment briefly on the psychological reasons for the character of the figures or patterns employed in the various forms of art, and especially in music, although the general principles are the same for music as for the other arts, especially poetry, which is most closely akin to music. The principal dimensions, so to speak, of the musical pattern, as already indicated, are height and length. These are of course figurative terms, the more technical equivalents being pitch and tempo. Strictly speaking, there are three variations, in pitch, intensity and duration. Differences in pitch are qualitative variations, differences in intensity and in tempo are quantitative variations, variations of more or less. If we call architecture, sculpture and painting spatial arts, music and poetry may be called temporal arts, since they depend partly upon quantitative and temporal variations to obtain their effects. The former arts appeal to the eye, the latter to the ear. In poetry, of course, you have the additional element of ideas, an intellectual element, which adds importantly to the æsthetic value of this form of art. While ideas are unambiguously conveyed through the articulate language of poetry, they are at most suggested and aroused through their connections with the emotions which music directly generates.

Surveying the field, one may distinguish three different sources of artistic enjoyment, the material or sensuous, the formal, and the intellectual. So in painting and in

[1] The Evolution of the Art of Music, pp. 8–9.

music the material element would be the colors and musical sounds, which (as opposed to grays and noises) are intrinsically pleasing. The formal element would be the texture or pattern, which is most distinctly and almost exclusively present in architecture and sculpture, but is present in painting, music and poetry as well. Finally, in poetry there is the added element of ideas, but the ideas are mainly means to an end, the emotional effect being the real goal. In the other arts, like music, ideas are also aroused, but merely as a collateral effect of the feeling excitement, and they develop spontaneously, as in reverie. They doubtless add their quota to the experience, and, in some forms of art, even in music, constitute an important component in the total æsthetic result.

An interesting problem in connection with musical pitch arises out of the fact that music employs only some ninety out of the 11,000 musical tones which the ear can distinguish. The reason for this is that the musical scale began as a voice scale. The human voice, however, has definite limitations, both as to the upper and lower range and as to the ability of the human larynx to sound intervals. Other reasons are the necessity of keeping the keyboard within practicable dimensions, the diminishing æsthetic value of low and especially high tones, the middle range of tones affording ample opportunity for the configurations required for æsthetic enjoyment.

The psychological reason for the importance of variety of pitch, intensity shading and tempo lies in the fact that the nervous and mind energies are easily depleted. The artist plays upon the human nervous system as a musician plays upon his keyboard. He obtains the maximum of pleasure with a minimum of fatigue, and the multidimensional pattern of music, together with a highly plastic and delicate material which music employs, and the

intrinsically high æsthetic value of musical tones, give the musician an unparalleled opportunity for artistic effects. Music lacks the visual appeal of painting and sculpture, and the ideas of poetry. In richness and pliability of its form it has possibilities not possessed by any other human medium of expression.

PART ONE

MUSIC IN ONE PART: UNISON
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CHAPTER I

THE BEGINNINGS OF MUSIC

Music is generally regarded as the youngest of the fine arts, and it is undoubtedly true that as an art it was later in developing than were painting and sculpture. Yet the rudiments of music are probably as old as the race. The germs of rhythm and melody are to be found in dancing and in the natural inflections of the voice in emotional utterance; accordingly the crude materials of music must be of extreme antiquity. Nevertheless, since notation, like printing, was a late development, it is uncertain at what period in the evolution of musical peoples melodies emerged which possessed sufficient design to be worthy of the name of music. Sculpture and painting are their own record; but for the perpetuation of an art whose medium is air vibrations an elaborate system of symbols had to be devised, and as that was a slow and difficult process the age of the art cannot by any means be estimated by recorded music.

What we know of its cultivation among ancient peoples is partly due to discoveries of old carvings and other representations of musical instruments and players. Carvings and bas-reliefs found by excavations in Asiatic mounds throw light on the musical instruments used by the Assyrians more than a thousand years before the Christian era; and in Egypt have been found carvings on tombs and obelisks which tell of musical practices even older. These pictures and carvings convey, of course, no idea of the ancient scales or melodies, but in some cases inferences can be drawn from the construction of the instruments repre-

sented. It is a fact that certain eastern nations still use the same type of instruments as did the ancient Assyrians. Hence it is inferred that their style of music may be similar to that of the ancients.

There is another method of studying the beginnings of music, one more practicable and on the whole productive of better results than can be obtained from observations of ancient carvings and sculptures, namely, the study of music as it is performed among primitive and savage peoples today. Much ingenuity has been expended upon the subject, and comparative studies show the relation which the music of a savage tribe bears to its religion, morals, and intellectual development. In America the music of Negroes and Indians presents many interesting features to one who is seeking the manifestations of the primitive music impulse. The investigation of primitive music lies beyond the plan of the present book; but certain broad facts that have emerged from its study may be briefly indicated.

As might be expected, vocal music precedes instrumental. An occasional tribe may be found even now that possesses no musical instruments, but marks rhythm by hand clapping or stamping.

Where instruments are present there is an invariable order in the appearance of the different classes. The drum or some related instrument of percussion by which rhythm can be marked is always the first invention along the line of instruments that can, by any stretch of the imagination, be called musical. Many tribes possess no other style of instrument, and in South America and Lapland the drum, made of a dry gourd, is an object of worship. In the next higher stage of development wind instruments are found, the horn and flute type first, later reeds. There are people who have only drums and wind instruments, but never only drums and strings, the latter belonging to the

third stage of progress. Among stringed instruments the first to appear are those without fingerboard, whose strings are plucked with the fingers or a plectrum. Instruments played with a bow are most rare. Keyboard instruments are never found among savage or primitive peoples. It has been asserted, not without right, that a people's stage of civilization can be gauged by its musical instruments.

Among primitive peoples music is not practiced independently, but is associated with dancing or words. Even so highly cultured a people as the ancient Greeks thought of music chiefly as an accompaniment for poetry, and did not cultivate it as an independent art. Primitive music is also usually associated with religion, its origin being regarded as supernatural. A theory of much force is that put forward by Jules Combarieu (La Musique, ses Lois, son Évolution, and Histoire de la Musique) which connects the origin of music with the practice of incantation.

Savage tunes are as a rule limited in their compass, often not exceeding five notes, and there is generally an avoidance of small intervals. The choice of intervals among primitive peoples is apparently determined not only by the structure of the vocal organs (an excellent example of Herbert Spencer's principle that function is determined by structure) but in some cases by the construction of the instruments which they have devised; singing is more or less influenced by the sounds the instruments are able to produce.

In the succeeding chapters I shall survey briefly the musical practices of some of the more important nations of antiquity, nations concerning whose ancient music it is possible to draw conclusions partly on the basis of documentary evidence but largely because, on account of the comparatively stationary character of their civilization, little change seems to have taken place in either

their musical theory or the construction of their instruments in the course of centuries. While not all of these people are our direct musical ancestors, we shall find that with nearly every one has originated some scale form or some instrument that has descended through the ages.

CHAPTER II

THE CHINESE: THE FIVE-TONE SCALE

The practice of music in China dates back thousands of years; in fact Chinese music was fully developed long before the Christian era and has made little or no progress since. The extreme conservatism characteristic of the Chinese has, from time immemorial, been a feature of their music, which has always been under state supervision to guard it against change. China is unique among Oriental nations in the possession of actual documents, centuries old, which attest to the interest always felt in music, and the ingenuity exercised in its study. The Chinese were not a naturally musical people; they revered music, which was closely associated with religion, but Chinese music is not primarily an expression of emotion. The Chinese theorize about tones and tone combinations, and then adjust them by rule, and it matters little whether the resulting sounds please the ear or not. They are correct and that is sufficient.

The oldest Chinese scale, and the one which is still used almost exclusively, is so important and interesting that we must give it some attention; but before doing so it will be helpful to consider briefly the subject of scales in general. We are so accustomed to the sound of our scales and they seem to us so natural and obvious that it is difficult for us to realize that they are not really natural at all, but highly artificial, and in fact in their present form date only from the eighteenth century.

A scale of some sort, that is, a series of notes with fixed relations to one another, is a prime requisite for any

sort of music, for it bears the same relation to music that the alphabet does to language. Therefore, in studying the music of any nation, one of the first questions to be asked is, What are its scales?

We think of a scale as an ascending series of notes, each a whole- or a half-step higher than the preceding one, followed by a descent over the same notes. But in scale formation the first tendency was not up but downward, following the natural inflection of the voice. And the notes chosen, from the many possible to some instruments and to the voice, have varied greatly at different times and with different peoples. The octave is found, comparatively perfect, in nearly all scales, perhaps owing to the fact that the male voice and the female voice, attempting to sound the same note, would produce tones an octave apart.

The way in which the octave is subdivided, however, differs widely. In Europe and America the octave is divided into twelve parts, as nearly equal as possible. We call the interval between each two of these successive tones a half-step, and the complete succession of twelve notes a chromatic scale (or scale of color). But for practical uses we select from these twelve notes, starting with any tone desired, a succession of seven notes, which we call the diatonic scale, or scale composed of semitones and whole-tones. This scale is major or minor according to the arrangement of whole- and half-steps.

A composer is of course at liberty, having chosen the key he desires for a piece, to introduce other than its seven notes as freely as he wishes, and even to depart altogether at times from this key, or scale, into another. Modulations are facilitated by our exceptionally flexible tempered system. If the composer is skillful in his work, however,

we shall always find that we have a feeling of having returned home when we reënter the original key.

In recent times composers have produced novel effects in their music by the use of what is termed the whole-tone scale, that is, a scale in which the selection among the twelve possible tones is of six only, instead of seven, each being a whole-step removed from its nearest neighbor; for example, c, d, e, f♯, g♯, a♯. Debussy makes use of this musical alphabet, and occasionally of a five-note scale. It is interesting to note the peculiar and characteristic coloring which results from a slightly different arrangement of the half- and whole-steps. The characteristic quality of the music of some countries, while partly due to rhythmic effects, is equally likely to be the result of a peculiar scale system.[1]

In the Orient some scale systems contain less and some vastly more notes to the octave than ours. The Chinese, with a seeming poverty of invention, chose, three thousand years before the Christian era, just five notes for their scale. These notes can easily be remembered from the fact that they correspond to the black keys of the piano. The first three notes are identical with the first three of our major scale, but where our first half-step occurs the Chinese ascend to the fifth above the keynote, and follow it by the note which is our sixth. This scale is found in use in some other countries, notably Scotland and Peru, and because it consists of five notes it is called the pentatonic scale.

It must not be thought that the Chinese pentatonic

[1] For a brief discussion of the method by which color and other novel effects are produced in modern music, see my little book, The Appreciation of Music: Ten Talks on Musical Form, Chapter XI. The Macmillan Company, New York, 1928.

scale consists of only five notes of unvarying pitch. From early times there existed a system of twelve half-steps to the octave, but these were not used to give variety to a tune, nor to increase its compass. They permitted the musician to start his melody in a different register, but the key once chosen there was no departure from the five notes of the scale. Modern Chinese music does not confine itself to the pentatonic scale, but employs not only the chromatic intervals, but others not known to the tempered scale.

The Chinese have a surprising variety of musical instruments, some of great antiquity, including all three classes, percussion, wind and string, with a great many specimens of the first class. Their oldest instrument is the king. It consists of a graduated series of stone or metal plates hung in two rows from a frame, and sounded by being struck by a mallet. The Chinese hold this instrument in great veneration, and use it in connection with their religious services, in which it is sounded to the burning of incense. Among their instruments of percussion is a giant drum of great antiquity, as well as a variety of smaller drums.

The cheng is an interesting wind instrument. It is composed of a hollow gourd which serves as a resonance box, into which are fitted a number of bamboo pipes containing free reeds; the gourd is blown into through a mouthpiece. This instrument has special significance for us from the fact that its use of a free reed suggested to Kratzenstein, a St. Petersburg organ builder, the use of the free reed in organ pipes. Stringed instruments are not numerous among the Chinese, but they possess one which is much like a guitar, and another similar to a lute. A representation of an ancient orchestra shows no strings. There are two drums, two flutes, two reed-wind instruments, a large

bell, and an instrument which serves merely to mark the time.

The Japanese derive most of their musical instruments from China, but they have a still greater variety of percussion instruments. An ancient Japanese orchestra consisted of one flute to six instruments of percussion. Their instruments are coarser than those of China, but their tunes are similar, as they use the same pentatonic system. European music, when introduced into Japan, is readily adopted and appreciated.

CHAPTER III

THE EGYPTIANS: THE FIRST HARPS

The practice of music in Egypt as in China dates back thousands of years. There are no documents to tell of the music of Egyptian antiquity; but carvings in tombs and sepulchres, preserved from time immemorial by the favorable climate, show that the ancient Egyptians were devoted to the art of music and that it reached a stage of considerable development among them. Their sculptures, moreover, prove that they possessed many instruments of a more refined type than those of the Chinese, notably a variety of stringed instruments. They were the teachers of some of the other nations, among them the Greeks. The Hebrews doubtless also profited musically from their enforced stay in Egypt.

The period during which music flourished most vigorously in Egypt was altogether before the Christian era. Beginning as early as 3500 B. C., the golden age of Egyptian music occurred about 600 B. C., after which it degenerated, together with the manhood and morals of the people.

Their sculptors were their historians, and it is through their work that we can trace the appearance and evolution of various instruments. That vocal music was also practiced is apparent from figures of singers, especially in very early times. Later, dancing seems to have become more popular than singing. There is no indication that the Egyptians possessed a system of musical notation. It is thought, from the character of melodies now extant for which great antiquity is claimed, and from the fact that

the harp, their most important instrument, does not lend itself to chromatic progressions, that their scale was diatonic, that is, composed of half- and whole-steps. Authorities differ, however, as to the probable scale system of the Egyptians. Some think the evidence is in favor of a pentatonic scale, like that of the Chinese; others hold that the Greek tetrachord, four notes corresponding to the first four of our major scale, and consequently containing half- and whole-steps, was derived from Egypt. It is certain that Egyptian music directly influenced that of Greece. Plato visited Egypt and admired Egyptian music, while Pythagoras and other Greek philosophers studied in Egypt. There are Egyptian tunes now extant which consist of only three different notes.

Music played an important part at social functions in Egypt, particularly among the wealthy, for whom specially trained slaves performed. It was also a part of religious worship, some of their best melodies being of a religious and mystical order, notably the Lament of Isis.

The harp is the most distinctive contribution which Egypt has made to music. It probably originated more than four thousand years before the Christian era in a small, lute-like instrument with three strings. The neck of this lute being slightly curved to admit of tightening the strings, and the lower part growing gradually thicker, the harp eventually resulted. The history of the rise and decline of the Egyptian people may almost be read in the story of the harp. About 2000 B. C., when the power of Egypt was greatest, harps were most beautiful and efficient. They were made in many sizes from small portable ones to great instruments seven feet high, and some had as many as twenty-six strings. The harp, often richly decorated and beautifully inlaid, took the place in wealthy Egyptian families that the piano does in ours. Originally

played only by men and priests, in the period of degeneration this instrument came to be relegated to women.

Another popular instrument in Egypt was the lyre. It was of Asiatic origin, and had a U-shaped frame, with a resonance box below, a cross-bar above, and from five to many strings. It was introduced about 2000 B. C., and seems to have been played by women exclusively. It was held sometimes horizontally and sometimes vertically. The lyre is said to be the progenitor of all instruments whose strings are sounded by a plectrum or hammer, that is, of all instruments of the dulcimer and, later, the pianoforte type.

Flutes were numerous and of various types, and grew more popular during the decadent period of Egyptian music. Flute music was regarded as an appropriate accompaniment to love-making. Cleopatra is said to have preferred the flute to all other instruments because of its supposed appeal to the passions. There were also oboes and trumpets, of a sort, and a few instruments of percussion. Sculptures indicate the existence of orchestras, in which harps were most numerous, but which also included lutes, lyres, double pipes, flutes, and occasionally voices. It seems as though the strict unison could scarcely have been observed in these musical performances; but whether a possible combination of various parts resulted in what could be called harmony is questionable.

Music was clearly not the best nor the most characteristic art of the Egyptians; their natural bent was toward architecture and painting. Yet from all that has been discovered concerning the practice of music in ancient Egypt it is evident that the art was in a state of comparatively high development there thousands of years ago. One writer has said: "There are few facts in the history

of music more remarkable than the existence of an instrument of the guitar type four thousand years ago, showing a stage of musical progress in Egypt which some nations of the present time have not yet attained."

CHAPTER IV

THE HINDUS: THE BOW

Music was a feature of ancient life in India, as well as in Egypt and China, but, as might be expected of the inhabitants of a sun-bathed southern plain, they developed it along a different line from that taken by the colder-climated and colder-blooded Chinese. Hindu tradition associates the birth of music with the gods. Nareda, offspring of Brahma, was the god of music, and the vina, favorite instrument of the Hindus, was the direct gift of the consort of Brahma. In their sacred books, the Vedas, are hymns dating as early as 1500 B. C., intended to be sung. To certain songs called Ragas miraculous power was ascribed and they might be sung only at fixed times. Tradition has it that a person singing a forbidden Raga was once consumed by fire, notwithstanding the fact that he stood up to his neck in a river!

It is an interesting circumstance that the earliest Hindu scale consisted of the same five notes as the Chinese pentatonic scale. But instead of making inviolable their musical system the Hindus began very early to exercise the utmost ingenuity in improving and developing it, so that they finally came to possess the largest number of modes of any known people.

We have seen that the Chinese arrived at their musical system by means of arithmetical calculation. The Hindus, on the other hand, made the ear the sole arbiter, arriving by that method at results surprisingly modern. Their scale had seven principal tones, developed from the original five of the pentatonic mode. These seven tones cor-

responded to our major scale, or to what we now know as the ancient minor, both of which can be played on all white keys of the piano. Instead, however, of subdividing the octave into twelve tones, into what we call half-steps, they divided it into intervals about half as large: that is, into quarter-steps, with twenty-two notes to the octave. That these minute intervals seem to have been arrived at through hearing is a commentary on the discriminating ear of the people.

From different combinations and arrangements of their many notes the Hindus built up many scales; at one time they claimed about a thousand, but this figure was later modified to thirty-six and finally to twenty-three. Many of these so-called scales differed from one another only in the omission of different notes, so that the huge number of them is not hard to account for. But one wonders to what extent the minute intervals could actually have been performed. It may be surmised that the Hindus, who were evidently fond of stringed instruments, modelled their scales after their instruments, rather than with reference to the voice. The vina, their favorite and most characteristic instrument, had frets which indicated the principal tones, but of course the finger on a string could vary the tone considerably.

An interesting analogy has been suggested between their awkward and overloaded scale system and the Hindu paintings, in which the artist delighted to adorn his subjects with superfluous arms and legs. Brahma is depicted somewhere with four very prepossessing heads!

It is surprising to note that the Hindus gave to the seven principal notes of their scale names which, abbreviated to one syllable for singing, correspond exactly to our *do re mi* syllables. They also possessed a crude system of notation, a rarity among ancient nations, and declared by

historians to be the oldest in existence. They used letters to denote pitch—five consonants and two short vowels. Long vowels denoted double time value. It must have required considerable ingenuity, however, to set down some of their tunes by means of this primitive method, for they defy even modern notation on account of their excessive ornamentation and constantly changing rhythm. Ancient Hindu poetry was of ever-changing meter, and the music varied accordingly. The modern tunes are occasionally quite strict in time, and again they seem to sway entirely at the will of the performer, so that it is out of the question for the listener to record them. It is characteristically Hindu that the seductive triple rhythm should have been preferred, while the prosaic tunes of the Chinese marched stolidly along in common time.

Modern Hindu music shows considerable resemblance to that of Persia and Arabia. India has suffered invasion so often that it is difficult now to determine what melodies are native, and whether any now extant are at all similar to those of ancient times. It is likely that the music associated with religious services has been subject to least change.

Few musical instruments owe their origin to India. The drum was obviously Chinese, and the wind instruments in use were also borrowed. The favorite instrument of India, the vina, was of their own invention, and, as references to it in ancient poems attest, it dates back more than three thousand years. It consists of a tube three or four feet long on which strings are mounted, and there is a hollow gourd at each end to furnish resonance. The performer holds it diagonally across his chest, and plucks the strings with his finger-nails. It resembles a lute more than any other instrument. Two varieties of sarinda (also called sarungi) are interesting because they are crude

violins, and are played with a bow. They were, accordingly, almost unique among ancient instruments.

The Hindus claim to be the inventors of the bow, and their claim seems to have foundation. An instrument called the ravanastron was played by them with a bow five thousand years ago.

CHAPTER V

THE PERSIANS AND ARABIANS: THE LUTE

THERE are no documents in existence regarding the beginnings of music in Persia, but there are indications that here also the art was known immemorially. After the conquest of Persia by the Mohammedans, about 700 A. D., the music of Persia and Arabia became so fused as to make it difficult to distinguish the characteristics of each. At the time of the conquest the Persians were musically much in advance of their invaders, and it is therefore probable that the Arabians learned from them, and that at least for a time the Persian element was strongest in their music, which developed a highly characteristic quality, being more spontaneous and genuinely musical, in the modern sense of the word, than that of any other Oriental people.

Arabian music was not originally associated with religion, differing in this respect from that of practically all other Eastern nations. Mohammed, in fact, opposed music, which he called an enemy to holiness; and it argues much for the musical nature of the Arabians that, even under such a ban, they developed an elaborate theory of music, many interesting and highly original melodies, and instruments numbering over two hundred varieties.

It was natural that the Arab, with his wandering, restless disposition, should find a readier outlet for his emotions in music than in the immobile arts of painting and sculpture. The Arabs are fond of the decorative arts and of splendid colorings, but have an aversion for portraits, which they consider soulless bodies that will, on the day

of judgment, demand the souls of those who have painted them.

The fundamental scale of the Arabians consists of seven notes almost identical with our major scale. In fact the so-called leading tone marks the only difference, the final interval in their scale being a whole- instead of a half-step. If we substitute b flat for b natural in our scale of C we have practically the fundamental Arabian scale. They did not confine themselves, however, to a single mode, but arranged the intervals variously so as to form no less than thirty-four scales. Many of these were early recognized as impractical, but about twelve survived in practical use.

The Arabian scale was subdivided into thirds of whole-steps, producing a scale which is acoustically more perfect than ours and which renders possible many peculiar effects. In singing, these minute intervals seem to have been accomplished by dragging from one note to the next, as nowadays singers or violinists sometimes produce tones closer together than the half-step by accident, when they "get off the pitch." Arabian melodies are often ornate, the principal notes being embellished. Some of the tunes are graceful and charming and of quite regular structure.

Under the caliphs in the sixth and seventh centuries music in Persia flourished and musicians were prosperous, many combining the offices of composer and performer. In the tenth and eleventh centuries music was curiously associated with philosophy and medicine. Avicenna, a physician and philosopher of the eleventh century, held interesting views on the subjection of the body to the soul, and the consequent potency of music in healing.

Among the Mohammedans music was mainly associated with the secular life, and was put to both elevated and de-

graded uses. Music was a concomitant of harem life, and it accompanied dancing in public eating places. The dancing was usually done by men, but occasionally by women professionals. Music also played a large part in the home life of the people. It eventually came to be used in the Islamite ritual, the ancient ban of Mohammed having somewhat relaxed.

The Arabs possessed a wealth of musical instruments, with representatives of all three classes. Perhaps their most characteristic instrument was the lute, which furnished the model and even the name for the European lute. The name in Arabian is "el 'ud," meaning "wood of the aloe." Guitars and mandolins are descendants of the lute. The historian Rowbotham makes an interesting suggestion, in speaking of the lute, as to the probable origin of stopping strings. When the neck of the lute was made smaller for convenience in grasping, the hand of the player undoubtedly now and then stopped strings by accident, and his ear noted the differences in pitch thus obtained. What a revelation to discover that by simply pressing down his fingers the musician had not four but countless different notes at his disposal!

The violin did not originate in Persia, but the extensive use made there of an instrument of its type undoubtedly assisted materially in the development and general adoption of that king of instruments. The Crusaders of the twelfth century took from Arabia to Europe an instrument which is a sort of viola, and which inaugurated the era of violins in Europe. Besides the many stringed instruments, of which Persians and Arabians were especially fond, they possessed examples of the wind class, including primitive flutes and oboes. The ancestors of snare and kettle drums are to be found in Arabia. It is impracticable to catalogue the myriads of musical instruments which

owe their existence to the partiality for music and the inventive genius of the Arabians, who were in this line the most prolific of the Oriental peoples. Investigation has proved that many instruments ordinarily thought to be of European origin were actually invented by Arabians. Therefore, any one interested in the origin of instruments would do well to make an intensive study of ancient Arabian civilization.

CHAPTER VI

THE HEBREWS: ANTIPHONAL SINGING

More than that of any other nation, the music of the Hebrews was devoted to the service of religion; indeed, just as government and religion were with them identical, so poetry and music, their only fine arts, had scarcely any existence apart from religion. The Bible is our main source for the history of Hebrew music, and with its frequent references to singers, musical instruments, and players, it shows how important a part music played in Hebrew life. Unfortunately for the historian of music, however, the Biblical writers usually make mere references to singers, players and instruments, without being circumstantial enough to throw much light on the character of either the instruments or the music performed. Something has been discovered, however, by a comparative study of the instruments and the music of the Egyptians and Assyrians, neighbors and conquerors of the Jews. During their exile in Egypt the Hebrews doubtless absorbed musical culture. Moses himself, being brought up by Pharaoh, was probably provided with systematic instruction in music. Many Egyptian instruments seem to fit the Biblical accounts of musical performances.

At a later period in Jewish history the people had the opportunity, during their Babylonian captivity, to exchange ideas with the Assyrians. This would have been facilitated by the circumstance that the two peoples were of the same descent and spoke the same language. A good deal is known of Assyrian musical instruments through

excavations in mounds on the site of ancient Nineveh and elsewhere. They possessed a considerable number of instruments which the Hebrews doubtless duplicated. Many of the same instruments were apparently in use among all three peoples, Egyptians, Assyrians and Hebrews, and such being the case, it is certain that the Hebrews were the borrowers, as their civilization was not so old as that of the other two peoples. The earliest record of music among the Hebrews dates only one thousand years before Christ.

In the one hundred and fiftieth Psalm nearly the whole category of instruments known to the Hebrews is given. These instruments are of all three classes, although an unusually small number belong to the percussion type. The Hebrews did not make extensive use of drums. They possessed a number of stringed instruments, but it is difficult to say of just what type they were, as the names were sometimes rather loosely rendered. The kinnor, often mentioned, was either a small harp or a lyre. It is known that the Hebrews had lyres, for they are depicted with three, five, or six strings on coins of the second century before Christ. These coins constitute almost the only representation of any Hebrew instrument that has come down to us. They are now in the British Museum. The kinnor, a favorite instrument of King David, is mentioned as the oldest stringed instrument, and its invention is ascribed to Jubal.[1] Other stringed instruments were of the dulcimer type, equipped with a number of strings which were plucked or struck. The psaltery, which is thought to have resembled the harp, was their most characteristic stringed instrument. The shape of it was square, and it is thought to have been a precursor of the harpsichord. Among the wind instruments were pipes, flute- and oboe-

[1] The only reference in the Hebrew Bible known to me is in Gen. IV, 21, and it is a little vague.

like, and the organ, often mentioned, which was a syrinx or pandean pipe. Three kinds of trumpets are mentioned in the Bible, the most interesting to us being the shophar. The word means "bright," and described perhaps the quality of tone, as the instrument itself was not particularly bright. It was made of the hollow horn of a ram or a cow, and was consequently curved. This instrument has continued in use in Jewish religious services down to the present time. It is blown as of old at Jewish festivals of the new year.

The Hebrews were singers as well as players. To judge from accounts of vast choruses combined with orchestra, they eclipsed us at least in the volume of their music. During the time of King David's reign four thousand musicians were engaged in the service of the temple. David, who was the founder of the temple music, seems throughout his life to have been devoted to music, from the time when as a youth he exorcised the evil spirit of Saul by the music of his lyre. At the dedication of Solomon's Temple a great number of the tribe of Levi, which was devoted especially to the profession of music, sang to the accompaniment of one hundred and twenty trumpets, played by priests. It would seem from this account that ear-drums are not what they used to be.

An interesting fact in connection with music in the religious services of the Jews is that the art of antiphonal singing originated there. The psalms of David, many of which show by their structure that they were intended for responsive treatment, were sung antiphonally by the Jews, either by the priests and congregation, by a precentor and a choir, or by two choirs. Intoning and chanting, still used in churches, were also practiced by the Jews. In fact, Hebrew poetry was always intoned or chanted.

Music was employed by the Jews on all festive occa-

sions, as, for example, in Miriam's song of triumph, the welcome to King Saul, and the ovation given to David after the defeat of the Philistines. The Hebrews also made use of music in warfare. Not only trumpets but even singers were so employed. Jehoshaphat placed a choir of singers in front of his army.

With all the accounts of music in the various activities of Hebrew life, we yet have scarcely any data for determining the character of their songs and instrumental music. Their scale was probably based on the tetrachord, like that of the Egyptians, containing four diatonic notes, and their chants and psalms were sung within the range of three or four notes. A few melodies now used in Jewish synagogues give indications of great antiquity, the same ones being found in use among Jews of widely separated nations, even when the ritual is otherwise different.

In spite of the considerable variety of instruments there is no indication that the Jews knew anything about harmony, or that they attempted a combination of parts. Although they were apparently of musical temperament, it is certain that to modern ears most of their performances would seem more noisy than musical.

CHAPTER VII

THE GREEKS: MUSIC AND POETRY. THE LYRE

Among the ancient Greeks music occupied an important place and attained a higher development than with any other people of antiquity. It is true that they are better known to the modern world as poets and artists than as musicians. They were lovers of beauty as such, but the beauty of nature and of the human form appealed to them more than that which must be derived solely from the imagination. Accordingly the art of sculpture attained a higher development with them than that of music. They possessed, however, a deep reverence and love for the tonal art, and gave it a certain degree of independence. With other nations music was subsidiary to religion or to the dance, or it was a social diversion, but among the Greeks it was cultivated to some extent for its own sake. One of the most memorable statements of the function of music in life we owe to Aristotle, who said that music was introduced into Greece "for the rational enjoyment of leisure."

There are few remains in the way of early Greek melodies, only fragments, insignificant when compared to what has survived for thousands of years in architecture and sculpture. But there is much to show how they theorized about music, and what a place it occupied in their studies and activities. The word music itself comes from the Greek and means the art of the muses. It is therefore a matter of interest to note that the term music with them included also poetry, dancing, oratory, philosophy, astronomy, and grammar; all the fine arts, that is, except painting and sculpture, as well as some of the sciences. This wide con-

ception of the term is shown partly by the fact that the same great names are encountered in studying the history of art, literature, philosophy, and mathematics as in the history of music. To one who thinks of Pythagoras, for example, as a mathematician and philosopher, it is surprising to find him listed as marking an epoch in the development of Greek music.

Plato and Aristotle lent their influence in favor of music in the education of the Athenian youth. Both had definite theories regarding the use and practice of the art. Plato believed in music as a force for either good or evil, depending on the mode or the instrument employed. The flute, for example, he disliked and avoided because of its supposed appeal to the passions. Aristotle disliked instruments difficult of execution, and frowned upon virtuosity. He regarded exercises for acquiring mere execution as unworthy of free men and suited only to slaves. Some modern students of music would doubtless agree with him in this opinion. Plutarch, writing several centuries later (he flourished about 100 A. D.), expressed a strongly moralistic aim of musical education: "Whoever it be that shall give his mind to the study of music in his youth . . . he will be sure to applaud and embrace that which is noble and generous, and to rebuke and blame the contrary, as well in other things as in what belongs to music. And by that means he will become clear from all reproachful actions, for now having reaped the noblest fruits of music, he may be of great use, not only to himself, but to the commonwealth; while music teaches him to abstain from everything that is indecent, both in word and deed, and to observe decorum, temperance and regularity."

Epictetus (first century A. D.) thought the practice of music a hardship, but he apparently considered it rewarding. In the Encheiridion he expresses himself to this effect:

"The learning of the carpenter's trade is very grievous to an untaught person who happens to be present, but the work done declares the need of the art. But far more is this seen in music, for if you are by where one is learning it will appear the most painful of all instructions; but that which is produced by the musical art is sweet and delightful to hear, even to those who are untaught in it."

It seems incredible to us that people even of exceptional ability could become accomplished in such a variety of arts and sciences as did the ancient Greeks. One explanation for their versatility, apart from native capacity, may be found in the fact that the arts and sciences were not so advanced as they have become in our day. Another reason may be that Greek schools lasted not for a few hours on certain days, but continued practically all day and every day. The Greek student could not escape from the atmosphere of learning.

The history of ancient Greek music is usually divided into three periods, as follows: (1) the mythical or heroic age, beginning about the thirteenth century before Christ, and continuing until 700 B. C.; (2) the classical period, culminating in the fifth century B. C., but lasting until about 338 B. C., the time of the downfall of Greek independence; and (3) the Alexandrian period, from 338 B. C. until the beginning of the Christian era.

The first of these periods was the flowering time of Greek mythology. Certain of the gods were devoted to the art of music, Apollo being the tutelary deity of poetry and music. He was thought to be able to inspire the singer's utterance, and was consequently associated with music of an elevated and dignified type. Bacchus represented the merely sensuous power of tone, and Bacchanalian songs were always sung in chorus. Homer lived during the latter part of the mythical period, and his Iliad and Odyssey are

important source books for students of the music of this time. He pays tribute to the entrancing power of music when he describes the song of the sirens as so seductive that Ulysses had to be chained to the mast and his sailors' ears stopped with wax, in order to pass them in safety. A relief on a marble sarcophagus now in the Florence Museum depicts this episode. The three sirens are represented as accompanying their song with a lyre, a double flute and a syrinx respectively. We have here, apparently, an early form of the German legend of the Lorelei.

Homer himself may be said to have been a musician, since he "sang" his poetry when rendering it. This singing was in reality intoning, not the performance of words to prearranged melody, but a sort of emotional utterance. The lyre was used only for a few notes of prelude.

The name of Terpander is associated with the beginning of the classical period (about 675 B. C.), and is one of the important names in the history of Greek music. He founded the famous Lesbian school (the name was derived from Terpander's birthplace, the island of Lesbos) and numbered Arion and Sappho among his pupils. His melodies were highly esteemed by the Spartans as exercising a moral effect on the spirit and courage of their youth. Previous to this time, poetry had been sung only to extemporized tunes; but he composed melodies that were called "nomes," signifying "not to be departed from." From his time on poems were often written to be sung to certain melodies, instead of being entirely dependent on improvisations for a musical setting. Terpander's name is chiefly celebrated for his achievement in inventing a new notation and in adding to the number of strings of the lyre; from four strings he changed it to an instrument of seven strings.

Sappho, the poetess, who had been a pupil of Terpander,

attracted many Grecian maidens to the Lesbian school, training them in the arts of poetry, music, dancing and deportment. She is herself credited with the invention of the barbiton, a new stringed instrument of the harp family, whose strings were plucked with the finger-tips or with a plectrum.

Pythagoras, in the sixth century before the Christian era, also belonged to the second or classical period of Greek music. As might be expected, his contributions to the development of music were along the lines of theory. He is principally known for the invention of the monochord, a contrivance by which he determined the relations of tones to each other. It was a box across which was stretched one string with movable bridges. By measuring the length of string which produced certain notes he determined their ratio to each other; the tonic to the octave above it as one to two, the tonic to its fifth as two to three, to its fourth as three to four, etc. On account of the simplicity of their ratio he called these three intervals perfect consonances, and they are so termed today. Because he arrived at his conclusions by mathematics, not by ear, with a strongly formalistic result, Pythagoras and his followers were called "canonists." His interest was not, however, confined to the mechanical side of music. He believed in the power of music to control the passions, and recommended certain melodies as antidotes to certain passions. Pythagoras had a curious theory to the effect that the heavenly bodies of their astronomy gave out, in sublime harmony, the tones of the seven-stringed lyre. Hence the expression, "music of the spheres."

Aristoxenus, a successor of Aristotle, also made important contributions to the theoretical side of music, but, in contrast to Pythagoras, he held that the ear should guide the determination of modes and scales. He and his

followers were accordingly termed "harmonists." He is known to have written two treatises on the theory of music, one of which is still preserved. The classical period was the time of Greece's glory. The fifth century before Christ was the age of Pericles, in which the arts of sculpture, poetry and music reached their culmination. Æschylus, Sophocles and Euripides lived and wrote during that time, and the Athenian stage was at the height of its popularity. The chorus played an important part in the works of all three of these dramatists, and consequently music had a large place in their performances. For, while the parts of the separate characters were rendered in a non-melodious style resembling recitative, the choruses were much more free and melodious, somewhat in the style of aria. The Athenian drama furnished the model for the first Italian operas, and many subsequent opera composers have found here inspiration as well as librettos.

After the classical period Greek music declined, together with Greek independence. An increasing love for virtuosity and display characterized the Alexandrian period, and the finer, more inward meaning of the art was lost sight of.

The early Greek scale consisted of a tetrachord, the name signifying four notes, or, literally, strings. The fourth note was a perfect fourth from the first, as in our scales, but the positions of the intervening notes varied. The four-note system was possibly suggested by the four strings of the lyre. In the course of time two tetrachords were combined, producing what was called an octochord. These octochords were made up of whole- and half-steps, and were the direct ancestors of our major and minor scales. From three different modes, called Dorian, Lydian and Phrygian, nine varieties developed. An accurate idea of these scales may be gained by taking in turn each of the

white notes of the piano as a key-note, and playing from each a succession of white keys. It will be observed that one of the resulting passages is our major scale of C, and one starting on A, the so-called ancient minor scale. The Greek modes, as shown by François Gevaert, were the direct precursors of the ecclesiastical or Gregorian modes of the early Catholic church.

There are no indications that the Greeks evolved any system of harmony. All their singing was doubtless done in unison, and instruments were used with singing only for preludes, with an occasional note struck during the progress of the piece. The term "harmony" was used in connection with music, but it referred to the relations of the parts to the whole, or what we should term the design.

A system of notation existed in Greece, by which the pitch of notes could be indicated. More than a hundred characters were used, letters of the alphabet in various positions, with lines underneath to show duration. Inadequate and cumbersome as this system was, it was a step toward the solution of a difficult problem, and the Greeks were unique among ancient nations in possessing musical notation of any sort. Although there is a good deal of description of the alphabetical notation employed, actual examples are very scant. The best is the hymn to Apollo, a mural inscription on the wall of the Athenian Treasury at Delphi.

The ancient Greeks did not have many musical instruments, practically only a few variations on the lyre and the flute. There were no instruments of the lute type, nor any played with a bow. The flute existed in several forms, the tone in some resembling that of the oboe. The double pipe appears frequently in Greek sculpture, which serves

too, in its many examples, to give an idea of nearly all their instruments.

Little is known of music in Italy prior to the second century before Christ, when Greece was conquered by the Romans. Before then they had probably inherited some sort of a musical system from the Etruscans, their predecessors in Italy. But what we know of Roman music concerns that which was apparently derived almost exclusively from Greece, and the imitation falls short of the original. The Romans were a martial rather than a beauty-loving people, and accordingly their soil was not one in which music would naturally thrive. Yet they employed music extensively in their theatrical performances, as well as privately, in their homes, their taste calling for volume rather than quality. In Rome music was cultivated merely for pleasure, and had no place of honor and dignity, as in Greece.

After the Roman conquest of Greece, Greek art treasures were drawn to Rome, at that time the capital of the world, and Greek artists and musicians were also brought to Rome. Musicians from the Oriental nations were imported as well, but they were usually slaves, and enjoyed no social standing. The Romans exhibited little originality in music, but they performed some service to posterity in disseminating the art of other peoples.

They possessed a greater number of instruments than the Greeks, especially of a noise-making kind. The flute was borrowed from Greece, but louder types of wind instruments, such as trumpets and bagpipes, enjoyed greater popularity. There were lyres, too, but they were larger and louder than their prototypes in Greece. The Romans had a number of instruments of percussion, cymbals, gongs,

castanets, rattles, clattering shells, and foot castanets. These instruments, with flutes and pipes, were played in the immense performances of orchestra augmented by choruses, which accompanied the rendition of Latin plays. The plays themselves, aside from those of Plautus and Terence, were mostly pantomimes, and were markedly inferior to the tragedies of the Greek stage. The choruses on such occasions were so huge that the occupants of the stage at times outnumbered the audience. The spectacles were frequently licentious, in keeping with the degenerate taste of the Romans of that day. The emperor Nero was a patron of music and himself an active performer, singing and playing several instruments as well as the best players of the time. He was undoubtedly of a vain and coarse nature, but his devotion to music says something in his behalf.

The sixth century produced one eminent theorist among the Romans, Boethius (475–525), translator of Aristotle and author of the famous De Consolatione Philosophiæ, Consolations of Philosophy. He was the author also of a voluminous treatise, De Musica, based largely upon the studies of Pythagoras, Aristoxenus and Ptolemy, and dealing exhaustively with the mathematical relations of intervals and with the subject of Greek scales. It was one of the main sources of musical knowledge during the Middle Ages, serving as a textbook in the European universities up to the twelfth century[1] and thus becoming one of the chief influences upon the music of the Christian church. That music had already been born in the underground places where, owing to persecution, the early Christians

[1] According to information furnished me by Mr. C. C. Mierow, it was used at Oxford still later, according to E. K. Rand "into the eighteenth century." See Rand, Founders of the Middle Ages, p. 147. The reader will also find in Mr. Rand's book an account of Boethius' very entertaining view of what a musician really is.

were obliged to worship. From this time the history of music, in so far as we are directly interested in it, leaves pagan nations and follows, for hundreds of years, the growth of Christianity. This is a period exceedingly barren for the historian. Not many data are available, and there are few outstanding names. What little knowledge we possess of the development or the very existence of music during the first centuries of the Christian era, and the succeeding Dark Ages, is obtained by the study of the history of the Christian church; for the early Christians were the next musical torchbearers.

CHAPTER VIII

MUSIC IN CHURCHES AND MONASTERIES OF ITALY. THE ORIGIN OF NOTATION

We have noted in connection with the nations of antiquity the close relation which existed between music and religion. The Chinese, Hindus, Egyptians and Hebrews found in music an outlet for their religious emotion; and though the followers of Mohammed were long denied the use of music in connection with religious observances, the musical impulse asserted itself after a few centuries had somewhat abated the prophet's authority. Among all these peoples secular music was also cultivated, so that the history of music is not precisely identical with that of religion. But from about the beginning of the Christian era music and religion were still more closely associated. Little is known about the development of music in those first centuries aside from its use in the early Christian church. The times were troubled politically, witnessing the division and fall of the Roman Empire and the inroads of Mohammedanism, conditions not favorable to the progress of secular art in any form.

Nevertheless, in spite of the political confusion the early Christians remained steadfast, their religious feelings finding expression in such music as the times afforded. Their hymns, crude as they were, contained the germ of later music. Owing to persecution at the hands of Nero, they were obliged to conduct their religious services secretly; but with the accession of the emperor Constantine, early in the fourth century, the Christian religion was officially recognized and decreed the state religion. Accordingly it

received a strong impetus, and the secret places of worship gave place to splendid churches and basilicas. But even in those first centuries, amidst fears of discovery and persecution, the Christians included singing in their services. Just what their melodies were we have no means of knowing, but they were undoubtedly of both Greek and Hebrew origin, since both Greeks and Hebrews were represented among them. The ancient synagogal service would naturally have formed the basis for their religious exercises, and the higher musical art of the Greeks have helped to lend form and beauty. It is known that many of the early converts were drawn from the Gentiles, a class despised by the Jews. The likelihood is, therefore, that of the two influences in the music of these services, the Jewish from the first decreased, while the Greek gained the ascendancy. It is probable that the scale basis for the early psalm tunes was practically identical with the scale system of the Greeks. The Greek names were employed for the modes of the Christians, although wrongly or at least differently placed.

In the Christian hymns, as in the vocal music of the Greeks, the words were all-important, with the music scarcely more than a by-product. The chant, accordingly, was the first form taken by their singing, and that, being limited in melody and without musical rhythm, offered little opportunity for development. The chant was by no means an innovation, having been long in use in the Jewish service. The practice, too, of antiphonal singing, which is known to have existed among the Christians, was a survival of the old Jewish service. In time, however, they developed a style of singing which was much freer than the chant. It is thought to have had its origin in the impassioned outbursts referred to in the New Testament as "speaking with tongues." The person so affected passed

into a trance-like state and gave vent to a more or less melodious utterance which is supposed to have furnished the starting-point for a freer style of singing. These songs are doubtless what St. Paul referred to when he speaks of "psalms and hymns and spiritual songs." The psalms and hymns were survivals from older usage; but the "spiritual songs" were probably an original contribution. In these "songs" a word was not confined to a single note, but was often spread over a long florid passage. Occasionally the singer performed wordless caroling, using only vowels or single syllables.

The church organization, for the first three centuries, was democratic, and it was therefore natural that the singing should have been congregational. But, especially with the growth of a freer style of singing, the difficulties of obtaining anything like unison with untrained voices and without a system of notation may be imagined. Leaders in the church recognized the dilemma, and in the beginning of the fourth century singing schools were established in Rome. This difficulty, however, combined with the steady growth of ritualism, resulted by the middle of the fourth century, that is, the time of the accession of Constantine, in a form of service in which song as well as prayer was taken from the congregation and given to the clergy. At the same time, and as a result of the same forces, the democratic congregations of disciples also gave way to a centralized system of government whose head was the pope. A church thus organized was of course far better fitted to survive, as well as to preserve and transmit its cultural products, its doctrines, usages and arts, than it would have been with a looser organization.

From the fourth century on there gradually developed in the church a great body of melodies for use in its liturgy. As the sources of this music were various, widely

different influences are traceable in the types of the melodies, which range from the slightly varied monotone to a florid style. The words determined the meter and the accent as well as the character of a melody, which was limited in compass to an octave or less.

The names of two dignitaries in the church are associated by tradition with the development and preservation of early church music: St. Ambrose, who lived in the latter part of the fourth century, and Gregory the Great, pope from 590 to 604. History long bestowed upon the latter the title of founder and promoter of Roman church music; but recent criticism is inclined to cast doubts upon his exclusive importance. To him was attributed the accomplishment of having all the good melodies and chants collected and arranged in the order of the church calendar, and written down on parchment. This antiphony, as it was called, was fastened by a chain to the altar at St. Peter's, to serve as a standard for all time. Gregory the Great is said to have been the founder of a school of music at Rome, introducing a system of notation by means of Roman letters, and increasing the number of modes or scales to eight. Whether all these advances are actually due to him is problematical; but at least they took place in the sixth and seventh centuries.

A vast number of Gregorian melodies (nearly four thousand) are extant and in use in the Roman Catholic church, many examples being of extreme antiquity, others representing later developments. The name Plain-Song, often applied to Gregorian music, emphasizes, in the words of Mr. Pratt, "either its lack of fixed rhythm (in contrast with Measured Music) or its lack of harmony or part-writing (in contrast with Figured Music or Counterpoint)."

The mass of the Roman Catholic church was essentially

complete in the sixth or seventh century, its musical numbers being drawn from the body of Gregorian music. The term mass, as applied to a form of musical composition extensively cultivated through many centuries, signifies a set of vocal numbers. It is a part of the larger worship called by that name, and consists of the Kyrie, Gloria, Credo, Sanctus, Benedictus and Agnus Dei. Its interest for the history of music lies in the fact that many of the greatest composers have contributed to its literature.

Pope Gregory the Great was zealous in the missionary cause. He sent to England a monk with forty colleagues, among whom were several singers. They founded schools of singing in a number of monasteries, in which the Roman style of singing was taught. From these monasteries, in turn, went missionaries to Germany and France, but they found the work of training the rough and untaught natives of western Europe arduous in the extreme. John the Deacon writes as follows: "Among all the people of Europe the Gauls and Germans are the least capable of comprehending the Gregorian song in its purity. It may be due to their native wildness or because, out of frivolity, they always insert something of their own invention. Their rough, bellowing voices are incapable of modulation, and their intemperate habits render it impossible for their hoarse throats to sing delicate melodies properly. Their voices produce tones only fit to be compared to the clatter of a heavy wagon, and instead of touching the feelings of the hearer, only fill him with disgust."

The Christians in early Rome sang their hymns entirely unaccompanied. They possessed no instruments, in fact musical instruments were in bad repute with them, being associated with the sensuality and extravagant spectacles of the Romans. It was said among them that no Christian maiden ought to know so much as the name of a flute. The

custom of singing without accompaniment, or *a cappella*, was retained for centuries in the Catholic church, and effects of the utmost purity and detachment were obtained from this style of music as it came later to be skillfully written. The dislike of some of the more conservative religious sects nowadays, such as the Quakers, for instruments in their services is probably descended directly from the scruples of the early Christians in this regard.

Though the early Christians invented no instruments, in their struggles to evolve a system of notation for music they did fully as much for posterity. The early attempts to record music took two directions. One followed the Greek plan of having a name for each absolute note, while the other consisted of an attempt to picture the direction of the melody. This latter method indicated no absolute pitches, but, given the starting note, showed the direction taken by the melody and its relative rise and fall at different times. The first variety was called letter notation, the second neume notation.

The Greeks had used the first system, which sufficed for the demands of their music. They had a separate Greek letter for each note of the scale, and as there were not enough letters for all the notes they used them erect, inverted, or inclined, to signify different notes. This complicated system was employed for a time in the church, but eventually it gave way to the simpler plan of using the first seven letters of the Roman alphabet for the notes contained in one octave. Different octaves were indicated by different-sized letters. This system was in use in the sixth century, and is partly ascribed to Boethius, but with doubtful right.

About the eighth century the second type of notation came into use, that which sought to picture the movement and general direction taken by the voice rather than to

give a separate name for each note. It is thought that the idea for this kind of notation was perhaps derived from the grave and acute accents of the Greek language, signifying the rise or fall of the voice on a given word. The characters used in this system, called neumes, from the Greek word meaning breath, were curves and pothooks somewhat resembling modern shorthand. These neumes were placed over the text, the words being written first by the copyist, and then the characters to indicate the tune. They are of especial interest to us as being the direct forerunners of our modern note-characters. While they sufficed to give an idea of the melodic curve of a piece, they were sadly deficient in precision and also in ability to indicate the relative length of notes. Singers arranged the time of notes more or less capriciously, and the results were often disastrous. But it was even more difficult to devise a way to indicate the length of notes, and not until the twelfth century did a real mensural system of notation appear.

In the tenth century a great advance in expressing definiteness of pitch was effected by an unknown copyist who, seeking to give his work a neat appearance, drew a straight line above the text as an aid in placing the neumes. The advantages of this line were obvious, and the idea was eagerly seized upon. For a time this one line was drawn in red ink, and denoted F, which was the keynote. Melodies beginning and ending on that line were in the key of F. Later a single yellow line was drawn to indicate the key of C, and still later the red and yellow lines were both used in the same melody, furnishing still greater possibilities for indicating definitely the course of the melody. In the eleventh century two blank lines were added, resulting in the four-line staff. It seems incredible

that two hundred years should have elapsed between the use of the first line and the addition of the third and fourth; yet so slowly did the musical staff develop.

With the use of the staff it became unnecessary for the notes themselves to indicate the rise and fall of the voice, since their position on the staff accomplished that. Therefore a simpler form of notes resembling small square blocks was adopted for use on the staff. They still, however, gave no indication of their relative length, and with the rise of part-singing that became an urgent need. To Franco of Cologne, a musician of the twelfth or thirteenth century, is attributed the invention of a system of mensural notation. He altered the size and shape of the existing notes to indicate time relations.

It would be an error to suppose that the invention, or rather the gradual development, of the staff superseded entirely the use of the Roman letter style of notation. Ecclesiastical circles, among whom alone the science of notation had any existence, were conservative, and many contemporaneous manuscripts afford examples of both styles.

In following the development of the staff we have gone far ahead of our narrative. In the succeeding section we shall trace the rise of polyphony (many parts), starting with about the ninth century.

Illustrative Records [1]

Ancient Hebrew: *Kol Nidrei, Eili, Eili, Hebrew Melody, Yohrzeit* (VICTOR).

Ancient Greek: *Hymn to Apollo* (278 B. C.) (VICTOR).

Gregorian: *Magnificat, Ave Maria, Kyrie Eleison, Requiem Mass; Dies Iræ, Sanctus* and *Benedictus* (VICTOR).

[1] In the lists appended to each section of this book only a suggestion can be given of the wealth of recorded illustrative material. The Victor Educational Catalogue will be found useful to teachers of the history and appreciation of music, while in the Columbia general catalogue are listed many complete sets of works of great importance in foreign recordings. Brunswick records have the practical advantage of being lower in price than those of the other two companies.

PART TWO

MUSIC IN MORE THAN ONE PART: POLYPHONY TENTH TO SEVENTEENTH CENTURIES

CHAPTER IX

BEGINNINGS OF POLYPHONY

In the church, the nursery of music during the Dark Ages, originated the first attempts at combining parts in an interval other than the octave or unison. During the first eight hundred years of the Christian era the only progress made had been to evolve a musical meter somewhat independent of words, and to adopt a rudimentary notation. There had been no experiments at singing parts. But the difficulty experienced by low basses and high tenors in singing on the same pitch probably led to the first experiments at singing in intervals other than the octave.The fourth was the pioneer in the field, a logical thing, since a voice singing a fourth above another has for the most part intervals of half- and whole-steps corresponding to those of the other part. In reality the effect produced by this succession of empty fourths is bald, and, to our ears, barbarous. Two parts put together according to this method make neither harmony nor counterpoint.

It may be well to pause and define these terms. Harmony means the simultaneous sounding of two or more voices or parts in such combinations as to produce effects pleasing to the ear. Counterpoint, on the other hand, takes little notice of the result produced at any instant by the sounding together of a number of parts. Its main interest is in the melody which each voice is singing. In a modern hymn tune it is often the case that only the soprano has a tune which is in the least interesting or pleasing. The lower three parts serve simply to sound notes which support the upper one, and form a satisfactory combination

with every important tone sung by it. But in a piece of contrapuntal writing or polyphony each voice has its own separate interest. The alto, tenor and bass have each a melody which would possess some interest if sung alone. These voices must, of course, deploy themselves according to certain laws governing the combinations produced from moment to moment, but the combination effects are secondary in importance to the melodies. It has been said that in analyzing harmonic structure one should study it vertically, while contrapuntal structure must be examined horizontally.

To us the harmonic structure is easier to understand and to write, but historically counterpoint antedated harmony. We enter now upon the study of a period of six or seven hundred years which saw counterpoint develop from the simplest two-part variety to the bewildering creations of tone-weaving that were brought into being by the masters of Dutch music schools during the same period that marked Dutch supremacy in the art of painting.

The first singing in fourths must have taken place before the eighth century, as documents dating from this period already refer to it. The first variation on the strict conformity of one part to another was that of allowing the accompanying part to stand still occasionally, while the principal one pursued its way. Both of these methods of combining parts were called organum or diaphony.[1] The

[1] "Diaphonia vocum disjunctio sonat quam nos organum vocamus, cum disjunctæ ab invicem voces et concorditer dissonant et dissonanter concordant: By diaphony is meant the division of notes which we call organum, in which notes of different pitch are sounded together in concord or discord." Guido, as quoted by Gerbert, Scriptores eccl. de mus. sac. pot., II (1784). Another mediæval definition of organum or multiple harmony (multiplex armonica) is "a sounding together of several notes of varying pitch; this I call diaphony, commonly called organum." Walter of Odington (fl. end of thirteenth century) as quoted by Coussemaker, Scriptorum de mus. medii ævi, I (1864–76). There are several

word organum seems to indicate the custom of playing two parts on an organ although some think the original meaning of the word is that of the Greek word, *organon*, that is, method. Both meanings are conjectural. Organs existed at the time, but they were great, clumsy affairs with huge keys that had to be struck with fists and elbows, and consequently not more than two keys could be sounded at a time. Oblique organum, as the variety was called in which one voice stood still while the other progressed, may well have originated with some unskillful organist who found it easier to let one hand remain still occasionally, while the other proceeded with the tune.

The principal source of information regarding organum writing is Hucbald, a monk of Flanders (c. 840–930), the author of a treatise, De Harmonica Institutione, whose work constitutes, with those of Otger, a monk of obscure identity, reputed author of a group of writings, Musica Enchiriadis, Scolica Enchiriadis, and Commemoratio Brevis, those of Guido of Arezzo, about a century later, and those of Franco of Cologne, a century and a half later, the most important literature on the development of music during the early Middle Ages. In Hucbald's treatise, still preserved in the Paris and Cambridge libraries, the author describes, under the term "symphonia," the earliest form of part-writing, called later by Guido "organum" or "diaphonia," and still later, by Franco of Cologne, "discant." Three kinds of "symphonia" are mentioned: diatessaron, diapente, and diapason; that is, harmony in the fourth, fifth, and octave. The author further states that while one voice continues to hold a certain

other meanings of the term organum, for which the reader is referred to the article on the subject in Grove's Dictionary of Music. See also the articles on Hucbald, Otger and on Harmony. On Hucbald see further, Coussemaker, Mémoire sur Hucbald, 1841, and H. Müller, Hucbalds Echte und Unechte Schriften, Leipzig, 1884.

note, the others may sing at will. He seemed himself to have been pleasantly affected by what would seem to us an impossible combination of tones. A quotation from him runs to this effect: "If two or more of you sing this together with measured gravity, you will find that the combination of intervals produces a very sweet and agreeable harmony." It is conceivable that even empty fourths might have sounded agreeable to ears accustomed to nothing but unison singing. The oblique organum was a decided advance, at any rate, as in this form other intervals were permitted. Examples of even the dissonant second have been found, illustrating the fact that the different parts were conceived as independent melodies, the resulting combinations receiving scant attention.

Hucbald is said to have developed some original ideas in notation, one of which was to write the words bodily between the lines of the staff, in the position of the notes, although the doubtful authorship of the relevant sources renders it possible that Otger was the more important contributor in this development. There was as yet no way of marking duration, and consequently the parts had to correspond exactly in length. Hence the origin of the term counterpoint (point against point).

From the twelfth century the term discant was generally applied to all forms of polyphony, thus having practically the same significance as the later term counterpoint. The word discant comes from the Latin words *dis,* apart, and *canto,* sing, and this original meaning is peculiarly descriptive of the mediæval music to which it was applied. There were many varieties of discant, but all were distinguished by independence of the parts, an independence carried even to the extent of forcing two already existing melodies to go together. Thus a secular tune, words and all, was often made to go with a church melody, al-

terations being made only where absolutely necessary.

In the eleventh century the progress of music was furthered by a Benedictine monk whose name is the most important of this period. Guido of Arezzo (b. c. 990) has perhaps been assigned more than his due share of fame for achievements to which many others doubtless contributed, but his name is the only outstanding one in the history of music of this period. The improvements credited to Guido are of a practical nature, such as improving the system of notation and devising a means, known as the Guidonian hand, for teaching pupils to read notes at sight.

He is thought to have invented also the system of solmization, so-called, which, with slight changes, is in use at the present time. It is interesting to know that the syllables used today in the teaching of singing date back to the eleventh century. They were taken from a Latin hymn, using the first syllable of the first word in each line. The verse was dedicated to St. John, and was thought by the monks to possess a magical power to prevent colds. When a monk felt himself growing hoarse, or if he sneezed, he made haste to repeat this verse:

Ut queant laxis
Resonare fibris
Mira gestorum
Famuli tuorum
Solve polluti
Labii reatum
Sancte Joannes.

For the first syllable, "ut," used here, the Italians later substituted the more singable "do"; but the "ut" has always been retained by the French.

An important service performed by Guido for the cause of music was the adoption of the hexachord system in

place of the older one which was based on the tetrachordal system of the Greeks. The various Greek scales, as already noted, had no regularity about the position in the scale of whole- and half-steps. After the combination of two tetrachords there were seven notes in the scale, but in each different mode the two half-steps came in relatively different places. Guido inaugurated a hexachord form of scale (hexachord means literally six strings), in which only six instead of seven notes appeared, and in which the one interval of a half-step was always in the middle. This six-note scale had three possible key-notes—C, F, and G. In C and G the scale worked out properly, as one can see by playing up six white keys on the piano, but in F the half-step, instead of coming between the third and fourth notes (or degrees), is between the fourth and fifth. In order to meet this predicament, Guido lowered the B to B flat, calling it a round or soft B. Accordingly the character indicating B flat was a round B, while that for B natural was of square shape like an H, resembling our natural sign. In German notation the letter B still denotes B flat, and B natural is called H. Thus a fugue on the name Bach is made on the notes B flat, A, C, B natural. Guido's idea of keeping the half-step relatively in the same place, that is, between the third and fourth degrees of the scale, no matter what the key-note, was a great advance over the Greek tetrachord system, and of distinct importance for the progress of music. As the syllables indicate, he stopped with six notes; the "leading tone," our seventh degree, was to appear later.

Before Guido's time the number of lines used for the staff had been flexible, varying at the will of the composer or copyist from two to twenty. Guido fixed the number of lines at four, and this staff continued long in use. He was the first to make use of spaces as well as lines to

determine the position of notes. Although he is considered the originator of the four-line staff, Guido's favorite characters in notation were not the neumes, previously employed on the staff, but the Roman letters first used in Gregorian music. With these no staff was required, as they were simply placed about the text. As yet no system of mensural notation had been devised.

His brother monks grew jealous of Guido's success, and had him reprimanded by the abbot of the monastery for these unheard-of innovations. But the bishop of Arezzo, remaining Guido's friend, brought his work to the attention of the pope, who sent for him and was so well pleased with Guido's theories that he learned from him himself, and commended his system for general use. From that time Guido's fame was established, but he was still the prey of jealousy in the monastery, and eventually retired to Ferrara, where he wrote a treatise on his theories.

In the twelfth century Franco of Cologne, also a Benedictine monk and a philosopher, was the first known writer on mensural notation.[1] Treatises written by him explain a system of time values represented by notes of varying lengths and sizes, which was apparently the forerunner of our present system. The notes were oblong or square in shape, but all black. The method was adequate, apparently, to the demands of the time, and met an imperative need. Hitherto only melodies in the Gregorian style, that is, with notes of equal length, could be committed to parchment; but the ingenuity of Franco made it possible to write down songs of a more flexible character, such as existed among the people, particularly those sung by the troubadours and wandering minstrels of the time.

[1] It seems probable that three different Francos, in the eleventh and twelfth centuries, were connected with the development of music in the cities of Cologne, Liége and Paris; consequently some confusion exists as to the identity of the author of the tracts on measured music.

From the beginning of the Christian era through the first eleven or twelve centuries what progress was made in the art of music was altogether in Italy; but beginning with about the thirteenth century music centers began to appear in other countries. In fact it was not much longer that Italy was able to retain her undisputed supremacy in musical matters. Having planted the seeds of music in the then rocky and barren soil of England, Germany and France, she was later to see them grow into plants which overshadowed the parent stalk.

In the thirteenth and fourteenth centuries both France and England had theoretical writers on music whose works have come down to us. They show advance in taste in the choice of intervals and some appreciation of the value of interspersing consonances with dissonances. Johannes de Muris, a mathematician at Oxford, established some rules for part-writing which are still valid. These rules for the writing of counterpoint (de Muris was the first to adopt the term) were laid down partly as a protection from the custom which had sprung up among clever singers, and which found imitators among less clever ones, of improvising parts to accompany the principal melody, or *cantus firmus*. Against this practice de Muris and other theorists inveighed in strong terms. They called it "contrapunctum a mente," or improvised discant. In point of euphony, however, in spite of the outcries of the pedants, these improvisations were often easier to listen to than their own mechanical productions, and therein lay the secret of their popularity. Singers who were naturally musical could often hit upon combinations more melodious and singable than those written by composers who went by rule. A few specimens of this early counterpoint have come down to us; more are doubtless buried in the libraries of monasteries.

CHAPTER X

FOLK-MUSIC IN FRANCE AND GERMANY: TROUBADOURS AND MINNESINGERS

During the centuries when church musicians were tediously evolving a system of notation and a science of counterpoint, carefully nourishing music, as it were, in a hothouse, it was springing up as a wild flower in the fields of the people. Secular music probably existed in the earlier centuries of the Christian era, but no examples of it were preserved because the people had no means of recording it. The only notation that existed was the exclusive possession of the church, and the church did not encourage the cultivation of music outside its own precincts. In fact the study of popular music in these times reveals it as flourishing best in other countries than Italy, which was the center from which church music was prescribed as far as the papal influence extended.

The first singers among the people of whom there is any record were to be found in the northern countries, Scandinavian skalds and Celtic bards. Such chronicles of their singing as have been preserved indicate that their melodies were of a wild and uncouth vigor, in keeping, doubtless, with the characteristics of the originators. Little is accessible to the historian, however, concerning music of the people before the twelfth century, the period of the troubadours in southern France and Spain, and the trouvères in northern France. Some writers have advanced a theory that the wandering minstrels who were so picturesque a feature of the Middle Ages were descendants of Roman comedians who, centuries earlier, had been driven

from Rome when Alaric swept down upon the city. Whether this view is warranted or not, it is certain that these singers were of an artistic race, for their aptitude in music and poetry appears to have had the spontaneity of an inborn trait.

The name minstrel had been given by Pepin, the father of Charlemagne, to his court musician, and it was later applied to a numerous class of musicians in Europe from the eighth to the eighteenth century. In the early days they were vagabonds, traveling from town to town, and welcome as carriers of news as well as providers of diversion at a time when light entertainments were few. They united manual dexterity with ability to play, sing and dance, our word juggler being derived from the name given to them, of "jongleurs." These jongleurs or minstrels had no social position. They were often treated with contempt, and they enjoyed few rights, either political or religious. In France and England brotherhoods of minstrels (somewhat similar to labor unions) existed in the thirteenth and fourteenth centuries.

In the eleventh century court singers arose in the south of France and Spain, who were called "troubadours," the word originally meaning composer or inventor. (The Greek word from which poet is derived means maker or inventor). They were poet-singers of the aristocracy, who composed their own words and music, often employing musicians from the lower classes to perform them. Duke William of Poitiers (born in 1087) was one of the first troubadours, and Thibaut, king of Navarre (born 1201) was a royal troubadour. Adam de la Hâle (c. 1240–1287), a leading trouvère, composed naïve and pleasing melodies. He was also one of the early contrapuntists, and might be regarded as the founder of comic opera, since he was the

author of a famous song play called Robin et Marion (Naples, 1285).

The poetry of the troubadours was usually of an amatory character, and dedicated to some particular charmer. The forms of the songs were much freer and more spontaneous than the church forms, and included titles familiar in later music, as chanson, serenade, and ballad. Some which have been deciphered from twelfth-century manuscripts seem surprisingly modern, displaying instinct for melody and rhythm, and regard for pleasing the ear rather than for obeying a set of rules. The troubadour used his art as an accomplishment and did not sing for money, though he paid his jongleur to perform his compositions.

The Minnesingers in Germany flourished during the thirteenth century. They were aristocratic poets whose songs were inspired not only by love but by nature and religious emotion, and they employed no minstrels for performance. They were succeeded by the more prosaic but yet picturesque Meistersingers. Wagner, in his opera, Die Meistersinger von Nürnberg, has given us a vivid picture of the manners and customs of their curious societies. They were guilds of artisans, originating about the fourteenth century, whose purpose it was to encourage among themselves the cultivation of poetry and music. Their music cannot be said to have been a spontaneous outpouring, however, like that of the troubadours or the Minnesingers. Their whole system was ponderously artificial, a composition being judged almost wholly according to its observance or infraction of a set of arbitrary rules. The poetry seems to have been regarded as more important than the music, judging from the fact that one tune often did duty for more than one set of words. The

melodies were usually monotonous, sounding not unlike church psalmody.

The members of the guilds were of four classes: masters, who invented new poems and tunes; poets, who wrote poems but sang them to borrowed tunes; singers, who could sing well-known melodies by heart; and class-mates, who knew the rules of the system of notation. Outsiders were permitted to perform before these august bodies, while officials marked down every infraction of rhyme, measure, or melody. Walther, in Wagner's opera, affords an example of a person undergoing this ordeal.

The period during which the Meistersingers flourished was much longer than that of the Minnesingers. Originating in the fourteenth century, they were known as late as the eighteenth. The culminating period of the Meistersingers, however, was reached in the sixteenth century, with Hans Sachs, the cobbler-poet of Nuremberg.

It is difficult to determine the extent to which these mechanical singers aided the progress of musical art. They helped, in any event, to preserve an interest in poetry and music, even if they did nothing to improve the quality of either. The Meistersingers also served to inaugurate an era of music in the home, still a distinctive and attractive feature of German life.

Minstrels flourished in England from the time of Chaucer to that of Scott, and furnished inspiration to both great poets. England, in the Middle Ages and before, was as musical as any other European country. A charming old English round in six parts, entitled Sumer is icumen in, indicates, in fact, a more advanced stage of musical progress in England than in other European countries during the twelfth and thirteenth centuries.

During the era of the Minnesingers and later, folk-songs sprang up over Europe which were distinct from the songs

of the troubadours and Minnesingers. They were regular in structure, following the meter of poetry, and expressing genuine emotion. The *Volkslieder* of Germany were particularly characterized by depth and tenderness. Some beautiful examples are extant.

Folk-music of some sort exists among all peoples, no matter how primitive. The types of tunes produced by different nations make an interesting study. Some show a sense for balance and pattern, some a strong sense for tonality, and more primitive examples a lack of either pattern or definite tonality. Among some peoples a single short figure is used a number of times and then abandoned altogether for another, the conclusion of the song bearing no relation to its beginning. Songs displaying pattern and unity indicate a higher stage of development than those which consist of the repetition of a single figure. Folk-songs were often used as the basis for church compositions, as will become apparent later, in the study of the great schools of counterpoint.

A service of great value rendered by the wandering musicians of the Middle Ages was that of keeping alive the art of instrumental music. The church music of the period was unaccompanied, or *a cappella,* and instruments might well have fallen into disuse but for these wandering singers who accompanied their songs with guitars and lutes.

CHAPTER XI

DEVELOPMENT OF PART-WRITING IN FRANCE AND THE NETHERLANDS: DUFAY, OKEGHEM, OBRECHT, DES PRÈS, LASSO

We left church music with Guido of Arezzo and his successors, in the eleventh and twelfth centuries, in order to survey briefly the music of the people as it found expression through the troubadours, Minnesingers and Meistersingers, from the twelfth through the seventeenth century. We now return to the development of counterpoint as it took place among ecclesiastical writers, for a long time almost uninfluenced by the song of the people.

The earlier writers, with all their efforts, had produced nothing that would sound even endurable to modern ears. Their attempts to force together two tunes, or sometimes three (considered an almost superhuman feat), would scarcely seem to us to come under the category of art at all. But beginning with the end of the eleventh century we discover several schools of counterpoint whose work showed a steady advance toward real part-writing.

The first of these is called the Old French school. It arose about the end of the eleventh century, and continued for more than two hundred years. To this school belonged composers who are often named as successors of Guido, since they made use of the experiments of Guido and others of his contemporaries, and arrived eventually at a stage where many fundamental theoretical principles still accepted were firmly established. An interesting feature of the work of these men is that it was influenced by the secular songs of the troubadours, and became, accordingly,

less purely mechanical than earlier efforts. The Old French school was the educational source, the "faculty," so to speak, of the succeeding schools of the North.

The composers of the Old French school were Parisians, most of them organists at Notre Dame. The first known master was Leoninus, or Leonin, who lived during the twelfth century, and was one of the most skillful organists of the time. He enjoyed the title of "optimus organista," but as the organs of his day required strength rather than skill, his fame has probably a surer foundation in his writings for and about the organ. After him followed a line of organists. The next outstanding figures in the French school are the two Francos, as they are called, Franco of Paris and Franco of Cologne, already referred to in connection with the development of notation. The former was the author of many musical compositions and of a treatise on rhythm. The two Francos lived between 1170 and 1230.

The last period of the Old French school includes several important names belonging in the fourteenth century, among others those of de Vitry, de Muris, and Machault. The first two were accomplished theorists and innovators, advocating counterpoint for several voices (three parts had been the norm), and a freer use of chromatics; the latter was a poet as well as a composer. They did much to advance the independence of parts, and their music was more varied and musical than that of their predecessors. An excerpt from a composition by Machault shows a definite advance, even though it had been over four hundred years in the making, over the productions of the time of Hucbald.

Compositions of this period were written in two, three, and even four parts. Always an already existing melody was chosen for what was known as the *cantus*, or *cantus*

firmus, the part about which the other parts wove a simple counterpoint. The part which carried the main melody was called the tenor (from the Latin *tenere*, to hold).

The compositions of the Old French school took usually one of four main forms. Some information is available on two of these forms, namely the motet and the rondeau. The motet, the older of these forms, is thought to have originated in secular music and to have been adopted later by church musicians. In a motet each part had its own separate text, and pursued its way independently of the other parts. The rondeau, also doubtless owing its origin to the people, remained a secular form. It had only one text, which was sung by all the parts.

The device of imitation, so prominent a feature of later counterpoint, is encountered among the compositions of the Old French school. They also employ inversion, likewise a feature of later counterpoint. Among these early compositions the parts are often introduced singly, suggesting the form of the opening of a fugue, a method by which the theme is securely fixed in the mind of the hearer.

Following the Old French school, and as an offshoot from it, arose one of the most famous schools of counterpoint of the time, namely, the so-called Gallo-Belgian school, of which Zeelandia, a prominent composer of the early fifteenth century, was a member. Few names appear above the horizon of the fourteenth century. Music is known to have flourished in England as well as in France during the period of the Old French school, that is, from the eleventh to the fourteenth centuries. The remarkable old English round, to which reference has already been made in connection with the music of the people, should be mentioned again, since, while not an example of church music, it was the work of an unknown contrapuntist whose skill and feeling were far in advance of his time. John

Dunstable (1370–1453) is an important fifteenth-century name in England. Several volumes of his motets have been preserved, and indicate him to have been a contrapuntist in advance of his time.

At the opening of the fifteenth century a number of composers appeared in the so-called Low Countries, Holland, Flanders and Belgium, who constitute the famous Netherland school. The period was that of the Renaissance, a time of particular importance in the history of the Netherlands. It was a time when, as Henderson says, "the Dutch led the world in painting, in liberal arts, and in commercial enterprise. Their skill in mechanics was unequalled, and we naturally expect to see their musicians further the development of musical technique."

It cannot be said that a revolution was effected in music during the Renaissance, for the art was still too young to be ready for such an ordeal as a spiritual rebirth. But the whole tendency of the time was favorable to a development extremely rapid compared with that made in the previous thousand years. Even then the improvements made were predominantly along the line of the science of music. The learned contrapuntists who dealt so seriously with theoretical problems gave little or no thought to the production of sensuous beauty. That had to wait until the technique of writing was further advanced.

Composers of the time continued the practice of using a secular tune for a basis, with its own words, giving the other parts sacred words, so that a confusion of tongues was the result. No profanation was intended in this combination of sacred with secular words. Through the use of familiar tunes as a basis for church music the people were supposedly given a key to its meaning, and it doubtless came to them in all the more welcome a form, as it is of course true that people not educated musically appreciate

a piece which is either known to them or else is written around a familiar theme more than music devoid of any associations.

Guillaume Dufay (d. 1474) was perhaps the most prominent composer of the fifteenth century in the Netherlands. He and his contemporaries were tune-setters in that they retained the use of a secular tune for a *cantus firmus,* weaving over and beneath it a mesh of counterpoint in two, three and even four parts. This epoch of Dufay marks the beginning of counterpoint in the modern sense. Many of his compositions are extant.

Okeghem (also written Ockenheim), a Belgian, born about 1430, was a pupil of Dufay, and an important figure in the music of the time. He was active not only as a composer but as a teacher, and had many illustrious pupils. He was known as the Prince of Music, and his compositions and teaching combined to exert an influence more far-reaching than that of any of his contemporaries. His works were chiefly marked by intellectual command over contrapuntal difficulties, though a musical element in his nature also makes itself felt. One reason why composers of this time labored under such prodigious difficulties is to be found in the fact that (at least as regards music) they seem to have been afflicted with unusually active consciences. Having started in to write in any given form they felt that they must see it through to the end. In a canon, for example (a composition in which one voice follows another in imitation, similar to a modern round), it did not occur to them that the imitation could be anything less than exact. It is therefore easily comprehensible that their accomplishments excite admiration for their ingenuity rather than for their musical qualities.

Obrecht, or Hobrecht, as he was also called, was a Dutch contemporary of Okeghem. His work was marked

by the same technical qualities, but it is said to have embodied more musical feeling. He was not so famous as his contemporary, but his counterpoint was more tasteful and elaborate, and his harmony richer than Okeghem's. It is told of Obrecht that he possessed such facility and fire of invention that he could compose a whole mass in one night. He is said to have been the teacher of the learned Erasmus.

The greatest musical genius of the age was Josquin des Près (c. 1445–1521), probably a pupil of Okeghem. He served his apprenticeship in music as a singer in the papal choir at Rome, later becoming master of the royal chapel of Louis XII of France, where he composed many masterly motets and masses. He did not lack opportunities to see the world, and served at the most important courts of the day. He was celebrated both as composer and teacher and became such a master of the science of counterpoint that the most intricate problems were play to him. The effect his compositions produce is not of something laboriously built up; they sound spontaneous, as if the various parts proceeded of their own free will rather than at the dictate of marvelous ingenuity. The early works of des Près had less of this spontaneity, the purely intellectual quality predominating. "He was tempted, by his prodigious command of the technique of contrapuntal writing, to perform feats of skill for their own sake, but in his later works he rises above this weakness. His best masses and motets are faithful exponents of the sacred text, and are pervaded with the spirit of religious devotion." He used dissonances freely, and appreciated their possibilities for producing special effects.

Luther, who was a good judge of music, expresses himself thus regarding the music of des Près: "Josquin is master of the notes; he does with them as he will. Other

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masters of song must do as the notes will have it done. His music is gladsome, mild and lovely, and not forced nor tied down to the rules, but as free as the song of the finch."

A considerable number of the works of this master have survived, some in print (the invention of printing music from movable types dates from 1498, the work of the Italian Petrucci), and some in manuscripts, in the archives of the papal chapel at Rome. Des Près was a severe critic of his own compositions, and often kept them by him for years, improving them from time to time, before allowing them to be performed. He was perhaps the most popular musician of the Netherland school. Through his travels and his activities as composer and teacher he became known throughout the continent, and is said to have been the idol of Europe. It is related that a choir once cast aside a favorite motet, on learning that it was written by another than Josquin.

As might be expected, des Près had many admirers and imitators. There were those who copied his faults as well as his virtues. Perhaps the most worthy of his successors was his pupil Gombert, court-conductor for Charles V. He was a prolific composer, and his writings were pervaded by lofty sentiment.

The Netherland school, at the period of its supremacy, sent musicians and composers to the rest of the civilized world. Even Italy, long the nursery of music, paid tribute to the Netherlands and learned of its masters. The papal choir was for a long time made up almost entirely of Dutch singers. France, England and Germany all received instruction from Netherland masters. On account of this missionary zeal some composers born and trained in the Netherlands are naturally treated in connection with the

music of other countries, to which they had been transplanted. Okeghem spent much time in Paris, des Près in Rome and Paris, Ferrara in Paris. Jannequin is thought of as French on account of his long residence in France, and Willaert we shall encounter in connection with the Venetian school. Gombert was a Dutch musician who went to Madrid. Jannequin was a picturesque figure, a composer who wrote much music in imitation of nature.

One other important writer remains to be considered in the Netherland school before the scene shifts, never to return, in anything approaching the same manner, to Holland. That is Orlando Lasso, or Lassus, as his name is also given, with whom *a cappella* music reached its culmination. Lasso was born in Belgium in 1530, and lived to within six years of the close of the sixteenth century. As a youth he was known for his beautiful voice, and he was taken at an early age to Italy, where he spent several years in the musical service of noble families. At the age of twenty-three he became choirmaster at the church of St. John Lateran, in Rome, an exalted position for so youthful a musician. He remained two years in Rome, then left Italy for travel in England and France, later settling in Antwerp. After a short time he was invited to Munich, and in 1550 became conductor at the court of Bavaria. This position proved a splendid setting for Lasso's genius, and the fame of his chorus and orchestra spread throughout the world. He commanded there the services of some sixty singers and thirty players who were technically equal to the performance of his compositions.

Lasso retained this position for thirty-five years, during which his fame increased and he received honors and titles from royalty. Twice he declined flattering invitations to make his home in France. A medal was bestowed on

him, the Latin inscription of which later served as his epitaph: "Hic ille est Lassus qui lassum recreat orbem"—"This is that Lassus (or weary one) who refreshes the weary world."

Lasso was probably the most prolific of all composers. His works, numbering well over two thousand, have recently been published in a standard edition, the manuscripts being preserved in the royal library of Munich. He enriched both church and secular music. More than fifteen hundred of his compositions are in church forms: masses, motets, psalms, hymns, and canticles; the rest are vocal pieces in secular forms: madrigals, villanelle, etc. The Seven Penitential Psalms are among the most famous of his works, and they have never received a more impressive setting than his. In complete contrast to this style is the gay humor which pervades his settings of certain German songs. While the last and greatest of the Dutch school, Lasso transcended nationality in his music, which is truly cosmopolitan. He made no advances in contrapuntal writing, with all his genius building mostly within the limits that had already been set; but the spirit of his music, his versatility, imagination and rapidity of execution place him in a class entirely above his predecessors. He effected many improvements which, while not revolutionary, were of signal importance. He treated his counterpoint more freely than had been previously done, carrying imitations only as far as they would easily go, and gaining variety by modulating freely. While his musical ideas ran along horizontal lines, after the fashion of the times, the resulting chord formations attained greater likeness to modern harmony than can be found in any contemporary compositions.

Older historians are apt not to render Lasso his due; but men farther removed from his time, with a better per-

spective, rate him as one of the most important figures in the history of polyphony. With him the Netherland school reached its culmination, relinquishing, after his death, the supremacy in music temporarily wrested from Italy.

CHAPTER XII

CONTRAPUNTAL MUSIC IN THE CATHEDRALS OF ROME AND VENICE: PALESTRINA, WILLAERT, DE RORE, THE GABRIELIS

DURING the centuries of their eclipse Italians had by no means given over the cultivation of music; indeed it was probably due to the jealousy and conservatism of church musicians that the scene of progress shifted from Italy, placing Italians of the fourteenth and fifteenth centuries in the position of learners from foreign masters.

Various forms of music were cultivated in Italy during these two hundred years, notably secular songs. Their names possess interest for us because of the fact that many later forms trace their origin from these Italian street songs. The madrigal (the word is possibly derived from *mandra*, a flock, although several other derivations have been suggested) was in the outset a shepherd's song.[1] The frottola was a street song, short and merry. The villanella was a peasant's song, the maggiolata a May song, the ballata a dance song (ballet, ballad), and the bararuola (barcarolle) a boat song. Italy has always been known as

[1] As the secular counterpart of the motet the madrigal became an important vocal form, extensively developed both in Italy and in England. Its essential feature musically was its contrapuntal structure, but it varied widely in type and content. For a full discussion of the genus see Grove's Dictionary or any encyclopædia. See also the description of the motet, p. 74, above. Several important works on the madrigal are listed in the bibliography at the end of this book. The two works on the English madrigal by Fellowes (E. H. Fellowes, The English Madrigal, and The English Madrigal Composers) are scholarly books of much interest.

the land of melody, from the time of the Gregorian song to the present, and these part-songs of the people, though simple and primitive, are characterized by tunefulness and spontaneity.

Aside from its natural growth among the people, music was fostered by the papal choir, an institution which for centuries exerted a wide influence in the field of music. Many of the musicians belonging to it were borrowed from other countries, Spain and France contributing singers and the Netherlands, composers. Both singers and composers were regarded with respect, not treated as menials, as was apt to be the case at the courts of Europe. Women were not included in the papal choir, soprano and alto parts being sung by boys or by men singing falsetto.

Musical life in Italy centered mainly about two cities, Rome and Venice. Rome, in the sixteenth century, was the scene of the life and work of a great genius, the first outstanding name in Italy for centuries. This is Palestrina, one of the supreme figures in the history of music and one whose works are still sung where mystically beautiful and purely religious music is esteemed and can be adequately rendered. He was born about the year 1525 in the town of Palestrina, near Rome, his full name being Giovanni Pierluigi da Palestrina. In his youth he repaired to Rome to study music. There his teacher is said to have been one Gaudio Mell,[1] a Netherlander who apparently settled in

[1] The name of Palestrina's Roman teacher given in many of the older histories is Claude Goudimel (c. 1505–72), a Besançon musician, who spent his active life in Paris, Metz, Besançon, and Lyons. It is now believed that Goudimel was never a teacher of Palestrina, his name being confused with that of Gaudio Mell, and that Goudimel was indeed never in Rome at all. Unfortunately, the identity of Palestrina's reputed teacher, Gaudio Mell, is very imperfectly known, as is indeed the whole early history of Palestrina, including the facts about his musical training. Some think that Palestrina was a pupil of the Flemish composer and madrigalist Jaques Arcadelt (1514–c. 1557) in Rome.

Rome, founding there a school of music which trained many eminent Italian musicians. Thus Palestrina, an Italian by birth, became heir to the musical traditions of the Netherland school.

Palestrina administered successively several important offices in Rome. While choirmaster of the boy singers at the Vatican he composed several masses, dedicating them to the pope, works which brought him an invitation to the college of singers in the papal choir in spite of the circumstance that he was not a priest and was married, and the rules of membership were distinct on both points. The succeeding pope was apparently more an ecclesiastical formalist than a music lover, for he removed Palestrina and two other married men from the choir. It was not long, however, till Palestrina was appointed director of music in the church of St. John Lateran. This position he held for five years, an important period in his development during which he labored assiduously at composition. From this time dates a work bearing the title of Improperia, which proved to be the foundation of his fame. After a lapse of more than three hundred and fifty years it is still sung every Passion week by the papal choir. Baini, a seventeenth century historian of music, says concerning this work: "This is the song which I sought as worthy of the temple of the Most High, as sweet yet not trivial, but a noble song which pleases the ear and moves the heart."

During the next few years a controversy arose in ec-

One writer goes so far as to say that "of his youth and early musical influences and teachers absolutely nothing is known" (New Int. Encycl., art. Palestrina). The account in my text is written in the light of the best available information, but should be read with a degree of caution. Cf. Michel Brenet, Claude Goudimel. Essai bio-bibliographique, Besançon, 1898, and the articles on Palestrina and Goudimel in the encyclopædias, especially the Britannica, New International and the Catholic Encyclopedia, and the articles in Grove's Dictionary and Pratt's Encyclopedia.

GIOVANNI PIERLUIGI DA PALESTRINA

clesiastical circles over the church music of the time. Music written in contrapuntal style had for years been growing steadily more florid and complex, until it had arrived at a state where, with the many intricately combined parts all pursuing their independent ways, it was impossible to understand the words sung. The religious content of the music, moreover, had degenerated to such an extent that it had lost all relation to its object. "Bristling with inept and distracting artifices, it completely overlaid the situations of the Mass; founded as it was for the most part upon secular melodies, it was sung, except by two or three prominent voices in the front row, to the words with which its tunes were most naturally and properly associated." Accordingly a reaction set in in favor of more churchly music and of a simpler style which should permit the hearer to get some idea of the sacred text. In 1564 Pope Pius IV appointed a commission of eight cardinals and eight singers of the papal choir to take the matter into consideration.

The question concerned the advisability of abandoning contrapuntal music altogether in the service of the church. Some regarded this as too radical a step, and brought to notice instances of comparatively short and simple selections which admitted of the words' being plainly understood. Two of these compositions were the work of Palestrina. It was suggested, accordingly, that Palestrina be requested to compose a whole mass in such a way as to render the words sung perfectly intelligible. His response to this commission was the composition of not one but three six-part masses in a simple, elevated style, which embodied the best features of historic counterpoint without its abuses. The papal choir rendered these three masses before the cardinals, who gave close attention and grew enthusiastic as the performance proceeded. The third mass

was particularly admired. It has been said that this mass, "through the simplicity and directness of the means employed and the no less supreme treatment of traditional contrapuntal art, fulfilled all the conditions of an impressive and truly beautiful ecclesiastic style." Thus Palestrina won the day in favor of the continued use of contrapuntal music, though of a simpler and more churchly type. At this time it was agreed to banish from the use of the papal choir all masses and motets composed on secular melodies, and all foreign words introduced into the text.

As a consequence of this service Palestrina was called the "savior of church music," although the title is thought to somewhat overrate the seriousness of the crisis in which he was useful. The mass which won the admiration of the commission of cardinals was dedicated by Palestrina to Pope Marcellus II, and it still bears the title, The Mass of Pope Marcellus.[1]

Pope Pius IV, who had appointed the commission for the investigation of church music, rewarded Palestrina by creating for him the office of composer to the papal choir, an honor which doubtless atoned for his earlier dismissal from that body. He died in 1594, the year of Lasso's death, and was buried in St. Peter's. His tombstone bears the inscription, "Prince of Music."

Palestrina was a prolific composer, though his works do not reach the number of Lasso's. They are exclusively church music *a cappella*, that is, for unaccompanied voices. The style of Palestrina's works, elevated and churchly, came to be called the Palestrina style, in contrast to the more florid and so-called "beautiful" style of the late Netherland and Neapolitan composers. He wrote in the church modes, which correspond essentially to the

[1] The account here given is the traditional story of the composition of Palestrina's most famous mass. Recent criticism disputes its accuracy.

old Greek modes, and in spite of their limitations, or possibly because of them, produce effects of a singular detachment such as has rarely been surpassed as the expression of lofty religious emotion.

Musicians who have taken the trouble to acquaint themselves with the sacred music of the sixteenth century often deplore that, in spite of its great beauty and merit, it is practically unknown in modern times. Mr. Edward Dickinson, in his valuable book, Music in the History of the Western Church, compares the music of the sixteenth century to the art of that period, and finds it equally worthy. But while the traveler in Europe can study at his leisure the works of art which are a rich heritage from the past, the music of the same time lies silent and unheeded on the shelves of monasteries or in libraries. No adequate idea of its beauty can be gained by playing through a composition on an instrument; it requires the choruses of unaccompanied voices and the vast arches of the churches for which it was designed.

"Palestrina's music," says Ambros, "breathes the beatitude of worship, the blessedness of adoration." "The music before 1600," he continues, "is, in comparison with music after that date, a foreign idiom which must be learned. The music of Palestrina is not music for the concert room, the salon, or the circle of refined amateurs—it is purely music for the church, and the Roman church, by which it was inspired and for which it was created. . . . Its true place is the Sistine chapel, where Michael Angelo's sibyls and prophets look down, where the beginning of all things, the creation and destruction of the world, are brought in dreadful pictures before our eyes. Above the thunder of the Judgment the tones are spanned as a glowing rainbow. The Titanic painter speaks of the justice of the living God, but the musician speaks of divine love and mercy, and of

the pure harmony of eternal blessedness." Palestrina's place is secure among the greatest artists of the world. His music is a sublime, universal expression, belonging to no one time but to all time.

Among a number of composers contemporary with Palestrina the outstanding name is that of Tomas Luis de Victoria. Victoria, or Vittoria, according to the Italian version of his name, was a Spaniard born about 1540 who studied in Rome and spent most of his active life there. He was an admirer and friend of Palestrina, and doubtless learned much from the older master, but his Spanish nature declared itself in an expressive quality that differentiates his music from that of the Italians of the time. Though overshadowed by his great contemporary he is regarded by competent critics as one of the greatest motet composers of all times, his choruses being distinguished not only for the purity of voice-leading characteristic of contrapuntal masters but by an unusual feeling for harmony. The last years of his life were spent in Madrid, in the service of the Royal Chapel. He died about 1613.

Aside from Rome the main center of musical culture in Italy was Venice. Here as in Rome the church was the fountainhead of musical cultivation, in Venice the church of St. Mark's. We have seen that Palestrina, the great master of the Roman school, was a descendant of the Netherland school, through his having had a Netherlander as a teacher. But the Venetian school was still closer to the parent stalk, since it was founded and nourished for many years by a native of the Netherlands who spent most of his life in Venice as organist at St. Mark's, namely, Adrian Willaert.

Born in 1480 in Bruges, Flanders, Willaert, like so many others of the Dutch school, early developed *Wanderlust,*

and after spending some time in travelling he settled permanently in Venice. In 1527, on becoming choirmaster at St. Mark's, he found there two well-equipped organs. In this respect Venice was ahead, probably, of all Europe. Its location, nearer to the East, from which organs were at first brought into Europe, was undoubtedly partly responsible for this priority in the possession of organs. From the beginning of the fourteenth century the record of the organists at St. Mark's has been kept, and it contains many notable names. The date of the building of the first organ at St. Mark's is not known; the second was built in 1490 by Urban of Venice, not to supplant the old one, but to supplement it. From that time the church made use of the services of two organists and two well-trained choirs.

Willaert was a prolific composer as well as a resourceful choirmaster. An innovation which he introduced into chorus writing was the use of two or more choirs, in this respect following the antiphonal chanting of the Greek choruses and of the Jewish temple services, and anticipating Gabrieli. The results thus obtained were naturally quite different from those of the early simple responsive singing. Each choir had its full number of parts progressing in contrapuntal fashion, and impressive effects must have been attained from their combination and alternation.

Willaert did much to develop the madrigal which, as hitherto noted, existed in Italy at the time as a folk-song. Willaert and some of his contemporaries saw its possibilities, and developed it into an art form. It was usually written for five voices, sometimes in florid, contrapuntal style, and again in simple note-against-note fashion, resembling modern harmony.

Among Willaert's many pupils two were destined to transmit his influence. They were Cyprian de Rore and

Gioseffe Zarlino. De Rore (1516–1565) became Willaert's successor as organist at St. Mark's. An early death interfered with his holding the post long; he died after only two years. De Rore went farther than Willaert along paths which his teacher had indicated, using, for example, chromatic intervals in madrigal writing. Some of his attempts in this direction were crude and unnecessarily harsh; but the variation from the pure diatonic style so long followed must have been a grateful change, as well as the means of adding color to the music.

After the death of de Rore his place at the organ was taken by Zarlino (1517–1590). Zarlino was especially interested in the theoretical side of music, and his fame rests chiefly on his treatises. He was one of the first to admit thirds in the closing chords of a piece, in place of the empty fifths hitherto used, and he called both major and minor thirds and sixths concords.

Two of the most brilliant stars in the Venetian constellation were the two Gabrielis, Andrea and Giovanni. Andrea Gabrieli, born in Venice in 1510, was for many years organist at the second organ of St. Mark's. He was eminent both as composer and performer. Concerning his genius a historian has said: "He understood better than any of his predecessors how to combine choruses of many harmonic parts in superb masses of tone. But the sensuous splendor of these novel effects, which seemed to be an inheritance of the proud island city, did not rob his music of that earnestness and religious feeling which was peculiar to the Venetian institutions and society at that period."

Giovanni Gabrieli, nephew of Andrea, was born in 1557. In 1585, shortly before his uncle's death, he was appointed to play the first organ at St. Mark's. The second Gabrieli surpassed the first as a composer, becoming one of the musical giants of the time. Among his works are composi-

tions for two, three, or four choruses, which he stationed in different parts of the church. Although not strictly speaking a pioneer in the use of instruments for accompanying voices, we have the authority of Parry for the statement that he "tried effects of instrumental accompaniment which belong to a different era of art from the pure choral era, and made many experiments which were among the precursors of the great change which brought the period of pure choral music to an end." Through his influence upon his younger German contemporary and pupil, Heinrich Schütz, whom Gabrieli introduced to the device of recitative music and to the resources of instruments, Gabrieli may be said to have been an important factor in the development of German opera, as well as of German music in general. Gabrieli also wrote for orchestra alone, and pieces for the organ which still sound musical. An idea of Gabrieli's chorus writing may be gained from the arrangement of a composition for three choirs. In this work the first choir consisted of three parts, soprano, alto and tenor, the second of mixed voices, and the third of male voices whose part was written in a low register. The coloring of such music must have been as rich as that of the far-famed Venetian masterpieces of painting of the period.

CHAPTER XIII

PROTESTANT MUSIC IN GERMANY: LUTHER, WALTHER

While contrapuntal choral music was reaching its climax in the Netherlands, and while through the activities of Netherland musicians Italy was preparing to resume her old leadership in musical matters, things were transpiring in other countries of Europe which are sufficiently noteworthy to be chronicled. In Germany, Switzerland and England musical developments occurred during the sixteenth century which were due in all cases to religious awakenings.

The new movement in Germany was connected with the Protestant Reformation, in which Martin Luther (1483–1546) was the central figure. In the year 1517 Luther published his ninety-five theses, and three years later burned the papal bull excommunicating him from the Catholic church. Luther's primary tenet was the independence of the individual. The Teutonic mind rebelled against the necessity of priestly mediation, the spirit of rebellion having been fostered by the intellectual awakening of the Renaissance which had already been in progress for two hundred years, and had become widespread throughout Germany.

Luther did not go to the extremes of church reformers in some other countries at the time; he did not feel it necessary to eliminate beauty in every form from the service of the church in order to assert his independence of the usages of the past. But it was consistent with his beliefs and with the spirit of the Protestant movement that

greater democracy should prevail in the music of the church than the century-old tradition of the Catholic church had permitted.

Accordingly Luther introduced congregational singing into the Protestant service, thus reverting to a custom which had existed among the first Christian churches, but which, as already mentioned, had been abandoned by the Catholic church in favor of singing by trained choirs usually composed of clericals. Luther retained the choir in the new form of service, but limited its use and made the congregational song equal in importance. He also used the German language in much of the service instead of the time-honored Latin, consistent with the idea that the people should make their own approach to the deity without the intervention of a language unintelligible to them.

After the long disuse of congregational singing it was not to be expected that music appropriate for such purposes would be in existence. Luther was thus confronted with the problem of supplying a literature of church hymns. He was himself genuinely interested in music, and apparently possessed some technical knowledge of it. He therefore set about the task of supplying the need himself. Luther was long thought to be the composer of the music as well as the author of the words of many great German chorales which date from the Reformation, but later criticism has established the fact that he arranged more than he originated, and that he found part of the material for the music which he needed in German secular folk-music already in existence. Other sources of the music of the early Protestant church in Germany were the early Latin hymns and melodies of the Catholic church, as well as popular sacred music in Germany prior to the Reformation. Some of the Latin hymns were translated into Ger-

man and a few are still in use in the Lutheran church, the oldest dating back to the fourth century.

Gathering his material, therefore, from various sources, and coöperating with one Johann Walther, Luther was able to furnish the people of the new congregations with hymns which are classics today. One of the best, Ein' Feste Burg, is still thought to have been Luther's own work. These hymns or chorales were at first sung by the people in unison; later, parts were added according to the principles of counterpoint, but in a simple style resembling modern plain harmony. The melody was usually given to the tenor, which was sung by the people, while the choir took the other parts, but in the course of time the melody was given to the soprano. This German music had its roots in the hearts of the people, and was the expression of true emotion, while the Italian church music, although more artistic and elaborate, was rather the product of skill and genius. The one was a spontaneous growth, the other more or less artificial.

Luther is said to have employed secular tunes in some cases for sacred words, a practice which had resulted disastrously in the Netherlands, and some opposition to the usage arose among the Protestants. There were those who said that what had once been dedicated to the world and the devil was not fit for the church; but Luther answered this objection with the assertion that Satan was no lover of music and seemed indifferent to the fate of these secular songs, never troubling himself to look for his stolen property, but leaving it in the hands of the Protestants. The words of the secular songs, moreover, were not retained as they had been among the Netherlanders, sacred words being substituted for them, and the whole style of the secular songs then in use in Germany was dignified and not ill-fitted for transplanting into the church.

Aside from the simple, harmonic style which prevailed in the chorales designed for the use of the congregation, there was a more elaborate style devoted to the use of choirs. In this form one voice, usually the tenor, carried the melody of a chorale, while the other parts sang a florid style of counterpoint. Luther admired this kind of music, and thus describes it: "We recognize with astonishment the great and perfect wisdom of God as exhibited in his wonderful works of music; but we perceive it only in part, for it is most surprising that while one voice is singing a simple air or tenor, other voices leap and play about it as with shouts of joy, adorning this same air or tenor with manifold grace and beauty, and led like a heavenly choir they fondly encircle and greet one another. Even those who have but a slight understanding of this art are deeply touched by it, and think that there is nothing more remarkable in the world than such a song adorned with many voices."

The two styles of music in use in the Lutheran church in the sixteenth century are represented in the choral books of the time. One kind, with simple melodies and text, was designed for congregational singing; the other, for use of the choir, contained the different parts, the contrapuntal treatment of the choral melodies. This contrapuntal choral style in the music of the Protestant Reformation was the forerunner of the sacred music of Bach.

Johann Walther, Luther's friend and collaborator, played an important part in the development of music during the Reformation. Walther was a philosopher (as philosophers went in that day) as well as a musician. He was asked by Luther to arrange the German mass, and a choral book arranged by him was printed in 1524, although he was not a learned musician. Ludwig Senfl is said also to have been associated with Luther in arranging

music for the use of the German churches, and was held in great esteem by Luther. He composed motets and other church music, and also set to music classic odes.

A number of other names are connected with music in Germany in the sixteenth century, the most celebrated being Johann Eccard, born in 1553. Eccard's music was simpler than that of his Italian contemporaries, but it marks an improvement in German church music. In his work the melody is always placed in the soprano instead of the tenor, a custom which first obtained during the sixteenth century. Eccard composed a number of hymns, for use on festival days of the church.

CHAPTER XIV

SECULAR MUSIC IN ENGLAND: TYE, BYRD, JOHN BULL

England has never been regarded as a highly musical nation, but the sixteenth and the early seventeenth centuries saw there several musicians of rank. The period was perhaps the most musical in English history. There had been minstrels and singers among the people there in the Middle Ages, as well as in Germany and France, and the perfection of form and the musical quality of the thirteenth-century round previously referred to indicate that at that time England was probably in advance of the continent in contrapuntal writing.

Not until the early sixteenth century, however, did composers of distinction arise, men whose work compared favorably with that of the Netherland school, and of the Italians. Among these English writers secular music turned out better than their church efforts. Unfortunately much of this work was destroyed by the Puritans, but some specimens are extant.

The reign of Queen Elizabeth marked a high point in English music. She was herself a musician, a performer upon the lute and the virginal, which was a small form of spinet or harpsichord, possibly so named from its use by young women.[1] For some time before Queen Elizabeth's

[1] "Virginalls: instrumentum musicum proprie virginum, so called because virgins and maidens play on them," quoted from John Minsheu's Ductor in Linguas, 1617; but another possibility is that the name was derived from the fact that such instruments were used to accompany the hymn, Angelus ad Virginem. See Chaucer's Miller's Tale. Consult Grove's Dictionary, under "virginal."

reign, and particularly during the period, music in England flourished in an unprecedented manner.

The first important composer of the period was Christopher Tye (d. 1572), a musician of great learning, and organist of Ely Cathedral and probably also of the Chapel Royal in Elizabeth's reign. He composed many masses and motets; his anthems were his best work, but the most curious was his effort to set to music the book of Acts in the New Testament. He actually set the words up to the fourteenth chapter. His style is said to have been singularly able and unartificial.

The most remarkable men of the time were Thomas Tallis (c. 1512–1585) and his pupil William Byrd. The former was organist of the Chapel Royal during four successive reigns, those of Henry VIII, Edward VI, Queen Mary and Queen Elizabeth. Some of his compositions for the church are extant, and rank high in the music of the period. These compositions of Tallis are superior to those of any preceding English composers, but not commensurate with the standard of Palestrina and Lasso on the continent.

William Byrd (c. 1542–1623) was a prolific composer, praised by historians as the greatest English composer of his century, and worthy to be compared with Palestrina and Lasso. He wrote not only anthems and masses for voices but much instrumental music; he was organist at the Lincoln Cathedral and the Chapel Royal and wrote for the organ and the virginal, as well as much music for vocal chorus. A splendid manuscript still preserved in Cambridge, England, is The Fitzwilliam Virginal Book, which contains about seventy instrumental pieces written by Byrd, as well as over two hundred by other composers of the time. It is now published under the title, The Fitzwilliam Virginal Book, in two volumes, edited by Mait-

land and Squire, and published by Breitkopf and Härtel of Leipzig.

One of the most picturesque and original musical characters in England in the sixteenth century was John Bull (c. 1563–1628). He was professor of music at Gresham College in London, and received the title Doctor of Music from both Cambridge and Oxford. Like Byrd he was proficient on the organ and the virginal, and was organist at Hereford and the Chapel Royal and later at the Antwerp Cathedral. He was a fruitful composer, writing more instrumental than vocal music, and a learned musician, expert in the use of counterpoint. Some of his instrumental compositions present technical difficulties which would be considerable even for modern players.

Thomas Morley (1557–c. 1603), a pupil of Byrd, another sixteenth-century English musician, was organist at St. Paul's and singer in the Chapel Royal, and a composer of excellent madrigals and ballets. He was the author of a treatise on musical theory which he called A Plaine and Easie Introduction to Practicall Musicke (1597).

Many English composers of this period wrote madrigals which excelled all other efforts in this popular form of composition. Orlando Gibbons (1583–1625) was the last of the prominent English musicians of the time. He was organist at the Chapel Royal and Westminster Abbey, and was a prolific writer for both instruments and voices. He composed remarkable madrigals, and his church music gained for him the title of the English Palestrina. He was perhaps the greatest British musician after William Byrd.

The English Reformation in the sixteenth century was productive of some changes in the music used for the ritual of the church; but as the rupture between England and the Catholic church was due to political rather than religious causes, that is, the desire of Henry VIII to supplant the

pope as the head of the English church, the whole spirit of the movement was different from that of the Lutheran Reformation in Germany. Accordingly, while some changes were made in the music of the church, much of the Catholic ritual was retained.

CHAPTER XV

DEVELOPMENT OF KEYBOARD INSTRUMENTS

THE organ is the oldest keyboard instrument, and the only one of which there is any record during the Middle Ages. The Greeks and Romans made use of organs in which water was used for the necessary compression. The Greek name for the organ, *hydraulos*, indicates this construction of the instrument, while the Latin name, *organum*, means merely instrument. The early story of the organ in the first centuries of the Christian era presents a fascinating study. It appears to have been invented by Ctesibius (the Greek spelling is Ktesibios) of Alexandria about 200 B. C., with Constantinople its principal abode during the first century, its use in Rome following the exhibition of a model imported for Nero. Water organs of rude type had probably been in continuous use from their first introduction, though historical data concerning them are meagre.

The earliest organs had only six or eight pipes; in the second century the number was increased to fifteen, and by the fourth there were as many as twenty-six pipes. This last fact in the history of the organ is known through an odd circumstance. A court poet of the fourth century wrote a poem on the organ and designed its mechanical structure so that its appearance on the page should represent an organ. This picture of a fourth-century organ represents one of twenty-six pipes. Below the verses which represent the pipes of different heights are short verses to represent the keys, one for each pipe. The early organs of Constantinople and Italy were not used in connection with church services, but for secular purposes. The small types

were portable, and the larger ones were built in houses of important people.

It was about the eighth century that organs began to be used in the Catholic church. In England organs appeared in the seventh century, in France during the eighth century, and in Germany about the ninth. Hydraulic organs were superseded in the tenth century by models in which a number of alternating bellows furnished the air pressure, although before that time many experiments had been made in the way of bellows for organs. In Winchester Cathedral, England, as late as 950, seventy men were required to blow the organ. The compass of the organ before 1200 was not more than two and a half octaves, purely diatonic except that B flat was added. In the thirteenth century organs were built in several different sizes, known as portative, positive, and great. The great organs were noisy and hard to play, and must have been used principally for sounding a note to give the key for *a cappella* singing. Later, instruments of the smaller and softer kind were combined with the great organs and were used for accompanying choir singing. The modern names for two of the manuals arose from these two types, great and choir. The keyboards of the early organs consisted of wide keys which were played with fists or elbows. The keys were gradually made narrower, but the modern style of keyboard was not invented until about the sixteenth century. The pedal keyboard was added during the fifteenth century. About this time occurred the first experiments in the way of simulating the tones of other instruments; reed pipes were an important factor in obtaining this result.

Early organ music contented itself with duplicating the vocal part or parts, and compositions planned for the organ alone were written in the same way as the music for

voices, that is, in pure contrapuntal style, with many devices of imitation.

As early as the sixteenth century the increased resources of the organ, and the involved contrapuntal style of chorus music which was played on it, made the position of organist no sinecure, as the technical demands made on an organist were considerable. In Germany and the Netherlands the art of organ playing flourished during the sixteenth and seventeenth centuries. The oldest compositions for the organ are said to be the work of one Paumann, a blind German organist of the fifteenth century.

In Italy organs were found in Rome and Venice. In St. Mark's, as already remarked, two organs were in use, and a notable line of organists served the cathedral during the sixteenth and seventeenth centuries. The two Gabrielis were among the most distinguished of the line, and Merulo of Correggio, who lived in the sixteenth century, did much for the advancement of a definite organ style. Frescobaldi, in the seventeenth century, was called "the father of the true art of organ playing." His popularity as an organist was so great that people followed him from city to city to listen to his playing. His style in composition combined sturdy chord effects with rapid florid passages.

The Netherlands, which possessed so many masters of the art of vocal writing in the sixteenth century, had also organists who influenced the art of organ playing and composition in Germany and Italy. Jan Sweelinck (1562–1621) was the teacher of a noted German organist, Scheidt. Froberger and Pachelbel were two other important German organists of the seventeenth and the early eighteenth century.

Keyboard stringed instruments date back no further than the fourteenth century, and little is known of their origin. They were at first apparently used as substitutes

for the organ, but they were gradually adopted for use in the home, while the place of the organ came to be exclusively in the church.

The clavichord and harpsichord resembled each other in appearance, but an important difference in their construction shows that they were descended from different types of ancient instruments. The lever principle is the same in all keyboard instruments. The stroke or pressure of the hand upon the key at the front end of the lever causes the back end to rise. The important difference between the two types of instrument represented by the clavichord and harpsichord is that in the one instrument the string was struck, and in the other plucked. The clavichord was a descendant of the ancient monochord of Pythagoras, which consisted, as the name implies, of a single stretched string, made by movable bridges to sound different pitches. In the early models of clavichords each string did duty for more than one note, through the use of movable bridges. Between the monochord and the clavichord, in the line of descent, came the ancient German dulcimer, an instrument which had several metal strings that were sounded by being struck by mallets held in the hand, the strings, of course, being struck from above.

About the year 1500 the clavichord was developed from a combination of the monochord and dulcimer idea, the strings being struck by a metal tangent. The clavichord had a thin metallic tone, but it was susceptible of some difference in degree of loudness, and this quality so endeared it to musicians that it did not readily yield its place to the piano after the invention of that instrument. Clavichords were not built after the beginning of the eighteenth century, but were in use for some time later. The first clavichords had a compass of about twenty keys, with all white keys except the one note, B flat, which

was black. In the year 1600 the compass was increased to about four octaves. The instrument at that time had on legs, but was placed on a table. Bach was fond of the clavichord, preferring it to the newly invented piano of his day.

The harpsichord, with related instruments such as the virginal and spinet, descended from the ancient psaltery, an instrument whose strings were plucked by a plectrum. Like the psaltery, the harpsichord had a string for each note, and a set of leather or quill points at the end of the key-levers plucked the strings. The tone of the harpsichord was stronger and more sonorous than that of the clavichord, a circumstance which determined the more general use of the harpsichord for public and concerted purposes, while the clavichord tended to remain almost exclusively a domestic instrument. The harpsichord had no possibility of varying the power of the tone, a shortcoming which was serious in an artistic sense. Many contrivances were devised to remedy this defect, one of which was to have more than one bank of keys, as in the organ, but they proved unsuccessful in attaining the desired end. The harpsichord was of triangular shape, like our grand piano, only much narrower. It resembled a harp laid horizontally. The virginal and the spinet, instruments of the same class, were rectangular in shape.

Illustrative Records

Guido of Arezzo, *Hymn to John the Baptist,* from which Guido derived the syllables of the scale (VICTOR).

Troubadours and Minnesingers: *Merci clamant* (de Coucy), *When the Nightingale Shall Sing* (de Coucy), *Pour mal tems* (Thibaut of Navarre), *Summertime* (von Reuenthal), *Minnelied* (VICTOR).

Old English: *Sumer is icumen in* (VICTOR).

Old French: *Robin m'aime, J'ai encore un tel pate* (from Robin et Marion), *Le Pont d'Avignon* (all by Adam de la Hâle) (VICTOR).

Martin Luther: *Vom Himmel Hoch* (VICTOR).

Arcadelt: *Il bianco cigno, Ave Maria* (VICTOR).

Lasso: *Kyrie Eleison, Sanctus, Benedictus, Agnus Dei* (VICTOR).

Palestrina: *Adoramus Te, Gloria Patri, Hodie Christus Nacus Est* (from the Mass of Pope Marcellus), *Kyrie Eleison, Gloria, Credo, Sanctus, Benedictus, Agnus Dei, O Bone Jesu, Populе Meus, Sicut Cervus* (VICTOR).

Vittoria: *Populе Meus* (VICTOR).

PART THREE

MELODY WITH HARMONY: HOMOPHONY
THE SEVENTEENTH CENTURY

CHAPTER XVI

THE FORERUNNERS OF OPERA AND THE FIRST OPERAS AND ORATORIOS: PERI, MONTEVERDE, A. SCARLATTI

The polyphonic style of writing reached its culmination, as already noted, with the Netherland composers and their disciples in other countries in the sixteenth century. The great masterpieces produced by these men were designed for unaccompanied choruses with no use of solo voices; but several causes contributed at the beginning of the seventeenth century to bring about the rise of a new type of composition which was soon to supersede the polyphonic style.

The same impulse which prompts explorers to leave safe and pleasant and well-ordered homes for the adventure of grappling with new conditions doubtless stirred in some original spirits of the time. They wearied of the almost too perfect artistic creations and struck out for themselves along paths hitherto untried, and, in the opinion of conservatives, altogether unpromising. The principle of birth, development, decline and death which governs the physical world obtains also in the realm of art; so that a highly developed style in art may be said to contain the germs of its own decay. This decline is usually a slow process, due to the strength of conservatism at all periods, but it is nevertheless sure.

Mediæval music had been distinctly unindividual or universal in its sentiment, since its many winding vocal parts were all equal in importance and lacking in decided tonalities. But the desire for individual expression had

been one of the principal impelling forces of the Renaissance and the religious reformations, and this desire became one of the motive forces which eventually brought about the rise of a new style of music.

The style which, in distinction from the old polyphonic art, was termed homophonic arose at the beginning of the seventeenth century. As the derivation of the word indicates, a single voice dominated, with other voices or instruments rendering not primarily interesting tunes, but parts that supplied a harmonic foundation for the solo voice. The homophonic or harmonic style of the period is best illustrated in the early attempts of composers of operas and oratorios. Before turning to the beginnings of opera in Italy in the first half of the seventeenth century, however, we shall review briefly the spoken drama which had existed before that time.

In connection with the study of Greek music we have already noted the interest taken by the ancient Greeks in the drama, and observed that their tragedies as produced were really akin to operas, since both choruses and solo parts were not merely spoken, but sung in either a chanting or a melodious style. Rome had produced plays which mainly featured the spectacle and which were distinctly inferior to the Greek tragedies, but which employed vast choruses and even orchestras, such as they were.

During the first centuries of the Christian era there were, presumably, no theatrical productions to rival those of the Greeks and Romans, since the Christians themselves were hostile to anything of the sort. But later, in the church itself, a dramatic element arose in connection with church festivals that manifested itself in the performance of the mystery and miracle plays which were so picturesque a feature of the Middle Ages. The birth of Christ, his passion, crucifixion and resurrection, which furnished the occasions

for the important church festivals, supplied also the material for these early dramatic representations. At first there was no acting in connection with the reading of the evangelistic story, the various parts being delivered by priests with no attempt to portray except through the inflections of the voice. But eventually the element of action was introduced, and singing as well, from the church ritual. In the outset the plays were given exclusively by ecclesiastics, and in churches or monasteries. Later, in the thirteenth century, they were taken up by laymen and given in the open air, and the performances were prolonged through a period of several days. The productions grew literal to a point of irreverence, and at length priests were forbidden to participate in them. Stages were built which had three platforms to represent earth, heaven and hell, and spirits in torture were impersonated.

In these performances there was certainly drama of a most realistic sort. They were popular in the Middle Ages, and through the fifteenth century in England, Germany, France, Italy and Spain. The well-known Passion Play, given at Oberammergau in Bavarian Tyrol every ten years, is a modern survival of the miracle play.

In the thirteenth century, during the time of the troubadours, a secular play was popular in France which somewhat resembled modern vaudeville, being a mixture of song and dialogue. Adam de la Hâle, famous as a trouvère, was the author of some of these plays, one of the most pleasing of which was Robin et Marion.

In the sixteenth century the drama was popular in Italy and England, for the most part spoken drama interspersed with songs. The most prominent manifestation of this kind, both on account of the literary and musical talent it enlisted, and as a precursor of the modern opera, is the English masque, a form of Italian origin, but de-

veloped to a high point by English dramatists and musicians. Throughout the seventeenth century it was much in vogue as a form of aristocratic entertainment, and from 1635 it appeared also on the public stage. It is well described by a recent historian as "a piece of private theatricals in which members of high society in disguise (whence the name) acted out a mythological or other fanciful story with dialogue and declamation, much dancing, elaborate scenic effects, and, as time went on, considerable singing and incidental pieces for instruments." [1] The literature of the masque was enriched by the foremost writers of the time, such as Ben Jonson, Beaumont, Chapman, Shirley, Heywood, Carew and Milton, while the music was furnished by such composers as Ferrabosco, Campion, Lanier, Henry and William Lawes, Matthew Locke and Henry Purcell. The masque might have been developed into a school of English opera had Purcell lived to devote his great genius to those incipient forms. But he had no successor, and these miscellaneous beginnings were smothered by the fashionable Italian opera already strongly under way.

The masque was primarily spoken drama interspersed with incidental music and songs. It is not a matter of surprise that spoken drama should have been preferred to that with musical setting, because solo singing was at the time practically a lost art, the music being written on the lines of contrapuntal choruses, whose inappropriateness for spoken dialogue is obvious. There was a time, however, when individual parts were sung by choruses, a dialogue being performed by two choruses instead of by two persons. The eminent Lasso wrote a comic duet for two choruses in which one chorus represents a master and the other his servant. The latter is berated for having lost

[1] Pratt, A History of Music, p. 188.

the spigot to the wine casks and retaliates, all in contrapuntal chorus! The time was evidently ripe for a change in musical styles.

The change came at the beginning of the seventeenth century, in the effort of a coterie of Italian nobles to revive the tragedies of ancient Greece. The circle met at the house of one Giovanni Bardi, who belonged to an illustrious Tuscan family. They recognized that for the proper production of Greek tragedies music must be provided which would be appropriate to the words, and assigned to composers in their ranks the task of meeting this need. In the year 1600, accordingly, Jacopo Peri (1561–1633) and Giulio Caccini (c. 1558–c. 1615) both composed for Euridice settings to the text by Rinuccini which were in a distinctly new and simpler style. Peri had previously made a setting for Dafne which had been favorably received, but Euridice is said to have been the first work to contain the germs of modern opera. The settings by Peri and Caccini were similar in execution, but the former is considered superior. Caccini was the father of a famous singer, and in concession to her art he wrote long florid passages designed to display the voice. Thus in one of the first Italian operas is seen the beginning of a style which was later overcultivated in Italy.

Peri has been called the father of modern opera. His Euridice, first performed with sensational success in 1600, is still preserved, and is interesting in an historical sense, if somewhat mild for modern ears. It was performed in New York in 1894.

These early operas contain the beginnings of modern recitative and aria, the single parts being given in a stiff, inexpressive manner, and the chorus in a more melodious style. The music was supposed to be adapted to the words, but devices were meager for expressing differences in emo-

tions as widely removed from each other as joy and despair. The productions of Peri and Rinuccini were performed in a number of cities of Italy and became very popular.

These primitive operas made use of orchestras for accompaniment, odd collections of modern and mediæval instruments, but constituting, nevertheless, in their union with voices, an important innovation. While the purpose of the composers and their friends had been to revive Greek tragedy, their performances in point of fact bore only a remote resemblance to the ancient Greek dramas, which furnished merely the point of departure for the new style.

In 1607 Claudio Monteverde set the themes of Orpheus and Ariadne in the new fashion, taking his subject, as was the custom of the time, from classical mythology. While he did not belong to the earliest circle of Italian opera writers, his name is perhaps the most important of the time on account of the strength and originality of his work.

Monteverde was born in Cremona in 1567, and lived to the age of seventy-six. His musical training was in the old strict style of writing, but his instinct was strong for expression, and it is therefore not surprising that he soon forsook the old style to become one of the pioneers in the new. His first opera, Orfeo, was produced in 1607, while Monteverde was in the employ of the Duke of Mantua. This opera had an overture which consisted of a short piece of five-part harmony which was to be played, according to directions, three times before the rising of the curtain. Following the overture a prologue aimed to present the argument of the drama and so to gain the interest and attention of the audience. The body of the opera was made up of choruses, trios, and duets, with no airs for solo voices, only recitative. Short instrumental pieces were

interspersed through the opera, which concluded with a dance to a Moorish air.

Monteverde's opera Arianna appeared the following year, 1608. In 1613 he became choirmaster of St. Mark's in Venice, where he remained until his death. While holding this post he wrote much music, both sacred and secular, his reputation depending mainly on his operas and madrigals.

Monteverde's principal innovations were the use of unprepared dissonances with a freedom unknown to his predecessors, and originality in his treatment of the orchestra. He experimented in the use of different instruments and groupings of instruments to produce special effects. In connection with Monteverde's freer use of discords and the work of his predecessors, it is interesting to note that the progress of art seems always to involve leaving behind the merely pretty in favor of the vigorous or characteristic.

Monteverde possessed the instinct for stage effect which is indispensable for a successful opera composer. He is said to be the first composer who aimed directly at dramatic effect, and thus to have originated the tradition to which France, rather than Italy, fell heir, since France tended increasingly to emphasize the dramatic side of opera, while Italy made the opera more and more a field for pure song.

Monteverde's work met with bitter criticism at the hands of conservatives of the old school, as is sure to be the case with any "music of the future," but this adverse criticism served chiefly to spread his fame. Innovations in violin playing said to have been introduced by Monteverde (the points are sometimes questioned) were the *tremolo* and the *pizzicato*, devices ridiculed at the time, but since regarded as legitimate and indispensable.

Important successors of Monteverde were Cavalli and Cesti, the latter a monk. Both lived in the middle part of the seventeenth century, and did their main work at Venice, composing operas which became immensely popular in Italy. Cavalli had a remarkable talent for opera, possessing both the gift of melody and a strong dramatic instinct. He was one of the first composers to introduce the comic element into opera, a feature which proved a distinct relief from the many classical and historical themes.

By this time the opera had become a diversion for the Italian public, not existing alone for the nobles and a few of the aristocracy, as had been the case at the outset. Venice was the scene of most of the performances, Rome of scarcely any, as opera was frowned upon by the church. Bologna and Naples also became during the seventeenth century important operatic centers.

Rome and the seventeenth century saw the birth of another art form than the opera, one which is less important, but which has commanded the services of some of the greatest composers, namely the oratorio. Peri, we have seen, was the father of the opera; Filippo Neri, a priest (1515–1595), originated the oratorio. The word oratorio is derived from the term oratory (*orare* is Latin for pray) or place of prayer. In his connection with the oratory of San Girolamo and of Santa Maria, Neri magnified music in his services, using songs called *laudi spirituali* to follow his sermons. The word oratorio came later to be applied to a species of sacred musical drama, although this usage was hardly justified by Neri's own practice. The composition to which the title of "the first oratorio" has been applied is "La rappresentazione di anima e di corpo" (1600)

by the Italian Emilio del Cavaliere (c. 1550–1602). The oratorio was more popular than opera in Rome, but its scene soon shifted from Italy to Germany, where the natural seriousness of people's minds conduced to the enjoyment of this form of art. The oratorio as a modern form differs from the opera mainly in that it has no action, and that the subject is religious.

Cantatas became popular in Rome and in Germany during the seventeenth century. They consisted of either sacred or secular subjects set to music without action, and were made up of short successions of solo numbers, duets and choruses. The sacred cantata became an important part of German church services.

Giacomo Carissimi was an eminent Roman musician who wrote voluminously in the field of sacred dramatic music. He was born in 1604, not far from Rome, and lived to old age. As far as is known he wrote no operas. As choirmaster of a church in Rome he confined his efforts mostly to the field of sacred music, but his style of composing and his originality were such that he has been regarded as the most remarkable musician of his time. It has been said of him that he virtually did the work of a whole century, in that he developed almost every form of vocal composition which was employed even in the time of Bach and Handel, nearly a hundred years later. He was a master of counterpoint and combined in his writing the best features of the old and new styles. Many of his choruses would be acceptable at the present time. Besides writing masses and oratorios he composed chamber cantatas and dramatic music to secular themes, but without action. Aside from his activities as composer and choirmaster, Carissimi was a teacher of singing and theory. Through his pupil Cesti he exercised a profound influence

in the field of opera-composing, a field which he himself did not enter. While Carissimi's influence was good for the musical side of opera it hindered the proper development of the dramatic aspects, as he had little interest in acting.

One of the most famous followers of Carissimi was Alessandro Stradella, a musician the details of whose career are wrapped in obscurity. He lived from about 1645 to 1681, and was distinguished as a singer and harpist and as a composer of operas and oratorios, as well as of numerous cantatas and madrigals. A story is told concerning Stradella that an enemy of his, a Venetian nobleman, had on a certain occasion hired ruffians to kill him, but the ruffians, having chanced to hear an oratorio by Stradella, refused to take his life. The opera "Stradella" by Flotow is based on reputed incidents in the life of this Italian composer.

Alessandro Scarlatti (c. 1659–1725), a Sicilian by birth, was one of the greatest Italian seventeenth-century composers. Little is chronicled of the events of his life, which was spent chiefly at Naples. He was the founder of the Neapolitan school of opera, and was a prolific composer, numbering among his works about one hundred and fifteen operas, forty-one of which are extant, four hundred secular cantatas, two hundred masses, seven oratorios, and many short pieces for instruments and voices. He was exceedingly popular as a pedagogue, enjoying the reputation of being the teacher of all Italy and Germany. One of his most distinguished pupils was his son, Domenico. The glory of Italian opera is said to have begun with Alessandro Scarlatti. He was a master of the use of orchestral instruments, and did much to advance the art of orchestration. Under his leadership the orchestra at Naples became celebrated. Overtures in his operas consisted of three move-

ments, two quick movements separated by a slow one. This became the prototype of the symphony. Handel and Bach doubtless learned much from Scarlatti, whose works deserve to be better known.

CHAPTER XVII

ITALIAN OPERA DEVELOPED

THE popularity attained by opera in Italy in the seventeenth century was nothing short of phenomenal. Beginning with private performances given only for the élite and not till 1637 opening for public performances, by the end of the century hundreds of operas had been composed, and in Venice alone eleven opera houses were in operation, supplying the demand for that form of entertainment made by a population of one hundred and forty thousand people. There was no abatement in the popularity of opera during the following century. Many new composers arose and performances grew even more plentiful. The period witnessed the complete triumph of the Italian ideal in opera over that which came to be characteristic of the French, the devotion, namely, to the musical side of the opera to the almost complete exclusion of any possibility of dramatic truth.

Italy possessed many gifted singers in the eighteenth century, and some of the world's best vocal teachers. The consequence was that the opera became more and more a field for exhibiting the accomplishments of these teachers and their pupils. Many operas were written with parts arranged expressly for the display of certain voices. The chorus was neglected, and the opera became a string of vocal numbers held together by a mere thread of plot. Versatile, talented and prolific composers abounded, and much good can be claimed for their work, but as far as the history of opera is concerned it must be said that the whole tendency of the century in Italy was toward a form

in which the dramatic side was almost completely neglected; a state from which only the genius of Wagner eventually rescued it.

One redeeming feature of the century was the increasing popularity of *opera buffa* or comic opera. Beginning in the seventeenth century as intermezzi between the acts of *opera seria,* a comic style of opera was later developed into a separate form by certain eighteenth-century Italian opera composers. This form never lost the element of dramatic sincerity as did grand opera.

Among the great names of the century is that of Francesco Durante (1684–1755), a pupil of Scarlatti, known chiefly for his compositions in church forms. He was popular both as a composer and teacher, and trained many of the outstanding musicians of the time.

Niccolo Porpora (1686–1776), also a pupil of Scarlatti, was an important composer and teacher of the eighteenth century in Italy. He spent some time in England, where he made an unsuccessful stand against the Handel party, and a number of years in Vienna; but most of his life was spent in Italy as a composer and teacher of *bel canto.*

A brilliant group of composers belonging somewhat later in the century was composed of Pergolesi, Jommelli, Piccinni and Paisiello, to say nothing of many stars of lesser magnitude. It is impossible to render them all their just desert.

Giovanni Battista Pergolesi, born in 1710, was one of the most interesting of these men. He was a talented, sensitive musician who died at the age of twenty-seven, as it was thought from pure melancholy. He made some early successful essays in the field of comic opera. La Serva Padrona, a comic intermezzo, spread his fame throughout Europe. There are only three characters in the piece and one of these is a mute, the plot being little

more than a dialogue between a bachelor and his wilful and pretty maid. Encouraged by the success of this intermezzo Pergolesi attempted a serious opera, but it was not well received by the public, and the composer's disappointment over its failure was such that he retired altogether from the operatic field, and devoted the rest of his short life to writing church music. His Stabat Mater, written for women's voices with accompaniment of strings, was his last work. Immediately after his death his works experienced a great access of popularity, and were performed in many churches and theaters.

Niccola Jommelli (1714–1774), was a pupil of Durante. His first operas were performed in Naples, but he later removed to Rome, where he became immensely popular. He possessed the characteristic Italian gift of writing for voices, but in addition he treated the orchestral instruments with some skill. Receiving an invitation to Stuttgart, Jommelli spent eleven years there, as court-conductor to Charles of Würtemberg. The more serious and dignified taste of the Germans in music had a good effect on the style of Jommelli, and his work improved during his sojourn in Germany. On his return to Italy, however, his later operas failed to please because of their best qualities. They were above the taste of the public of the time which, ever fickle, turned its back upon a former favorite. In the opinion of the historian Burney, as well as of Mozart, Jommelli was one of the most distinguished Italian composers of his time.

Niccola Piccinni (1728–1800) took his turn as a favorite of the Italian public. His name is important in the evolution of *opera buffa,* for to him is due the principal credit for its development. He infused life into the dramatic side of the opera, and gave more variety to the musical numbers, introducing several innovations.

Giovanni Paisiello (1741–1816) was one of the most distinguished composers of the century. Educated in Naples, he later spent some time as director of music in St. Petersburg. He was the composer of about one hundred operas, both serious and comic, but chiefly the latter.

Other outstanding composers of the century were Cimarosa, Sacchini, Lotti, Caldara, Marcello, Bononcini (rival of Handel) and Galuppi. The latter spent some time in London and was the author of sixty operas. He is the subject of a poem by Robert Browning.

An Italian poet of the time should be named in this connection, Metastasio, who is perhaps the only poet who ever devoted himself to writing exclusively for musical drama. His characters were not strikingly original or varied, and he has been criticized for too little variety in his plots, but his poetry was well adapted for musical setting and his texts were favorites with opera composers of the eighteenth century.

CHAPTER XVIII

OPERA IN FRANCE: LULLY, RAMEAU

At the opening of the seventeenth century France had no native composers to compare with Palestrina and Lasso in Italy, Schütz in Germany and William Byrd in England, and no historic schools of counterpoint from which a distinct departure was necessary to inaugurate a style appropriate for the drama. Consequently when her turn came to produce native operas she had less technique musically, but also less prejudice to combat, than other European countries.

The first operatic performances in France were Italian operas presented by Italian companies shortly before the middle of the seventeenth century; that is, about forty years after the first performance of Peri's operas in Italy. Peri's Euridice was one of the operas thus performed. Little suggestion was needed along this line to start the French to composing operas for themselves, for that form of art was particularly suited to the French genius, as well as pleasing to the taste of the French public.

The first experiment, La Pastorale, called a comedy with music, was written in collaboration by Pierre Perrin, who furnished the libretto, and Robert Cambert (1628–1677), a prominent French organist. It was produced in 1659 and was enthusiastically received. Other stage pieces followed, and about ten years later Perrin was authorized by the French king, Louis XIV, to establish an opera house. He thus became the founder of the famous French Académie de Musique. At the formal opening of the theater in 1671 a musical comedy in five acts was performed, Pomone,

written by Perrin and Cambert. It was a poor production both musically and dramatically, and is said to have sounded more like church psalmody than secular music for the stage; but Pomone is historically important as being the first French opera.

More deserving than Cambert of the title of founder of French opera was an Italian, Giovanni Battista Lully (1632–1687), born in Florence but naturalized in France. He was taken to Paris at the age of twelve, and became a scullion to the niece of Louis XIV. His talented playing of the violin attracted the attention of his mistress, and she provided regular instruction for him. He was soon given a position in the king's band of twenty-four violinists, and a little later was promoted to its leadership. From this post he was once more promoted to the post of intendant of the royal music, with the privilege of controlling the opera then established. Lully composed music for the court ballets then popular, and conceived the idea of introducing ballets into the Italian form of opera being given at the French court. His innovations were so well received that he soon went a step further and composed the whole opera himself, arranging with the poet Quinault to furnish him the text for an opera each year. This arrangement continued for many years, during which the opera grew in popularity, becoming the favorite pastime of the French court, and Lully became wealthy and prominent.

The character of Lully was far from admirable. He was unscrupulous in carrying out schemes for his own advancement, as well as avaricious and insinuating. He was blunt to the extent of rudeness to the singers and dancers under his direction, daring to retort sharply even to the king, who nevertheless took him in good part. He may be said to have been clever rather than great. Possessing

a talent for light and graceful music, he was adroit enough to estimate the French taste correctly, and to plan his operas so as to appeal to his French audience. Lully was a good stage manager, and possessed the gift for arranging striking stage situations, so that the stage scenery and costumes often floated the music in his operas. He was a keen critic of the text of his operas, and compelled his librettist, Quinault, to rewrite passages many times, with the result that Quinault's poetry is better than Lully's music.

Lully's first opera was performed in 1672, and eighteen more were produced in the fifteen years before his death. The most noted were Alceste, Phaéton, Atys, Isis, and Armide. The first judgment on Armide was unfavorable, as the music was not liked; but it is narrated that Lully, who was inordinately fond of his own music, went to the trouble of having the whole opera performed with himself as the only auditor. The king was amused on hearing of this, and decided that the opera must have merit if Lully himself were so fond of it. Accordingly he gave it another hearing, the first judgment was reversed, and Armide won the day. The operas of Lully held the French stage for nearly a century. Two sons of Lully were musicians but did not achieve the prominence attained by their father.

The main contributions of Lully to the development of opera were three. First, he improved the overture, substituting for the short introduction used in the Italian operas an elaborate piece in two movements, the first usually in a broad, slow style, and the second spirited, often in fugue form, occasionally concluding with a minuet or other dance form; second, he introduced the ballet, which enlivened the opera and pleased the French taste; and third, he increased the importance of the chorus, thus greatly enhancing the dramatic force of the opera. In the Italian

operas the chorus had been neglected in favor of the ubiquitous solo singers.

Jean-Philippe Rameau (1683–1764), Lully's most distinguished successor, was French by birth. The son of an organist, he early displayed a talent for music which was developed by studies of the organ and counterpoint. As a boy he ran away from home to join a travelling theatrical company, in which he became musical director. He later studied with a celebrated French organist, and then went to Naples, where he continued his musical studies. All his early attention in composing was directed toward compositions for the organ and clavier, and his success in that field was such that it is surprising that he ever left it. Nevertheless, he was unable entirely to escape the French enthusiasm for the stage, and in his fiftieth year he composed his first opera. Rameau was a much better musician than Lully had been, and his thorough mastery of theory gave him the technique with which to make his choruses and orchestral accompaniments individual and interesting. He was not so gifted on the dramatic side, the music appearing to him the main consideration. Still, on account of his French blood it was impossible for him to commit dramatic absurdities such as the Italians did, and his music was so much better than Lully's that his operas may be considered of a higher grade. Up to the time when Gluck's work superseded them, the operas of Lully and Rameau were esteemed above all others by the French public.

Rameau's compositions for the harpsichord are charming and hold an honorable place in pianoforte literature today. He wrote also a treatise on harmony which laid the foundation for a true science of harmony. His character and his art are certainly the most sincere and interesting to be found in France in his period.

Side by side with native French opera in the time of both Lully and Rameau, Italian opera was given in France by native Italian companies, with varying degrees of popularity, sometimes threatening to displace the native opera, and again sinking into insignificance beside it. The Italian *opera buffa,* introduced into France about 1750, became a formidable rival of French serious opera. Pergolesi's La Serva Padrona, performed in 1733, achieved instant popularity with the French, to whose native sense of humor it appealed strongly. It was translated into French and performed to full houses.

Much discussion took place as to the relative merits of French serious opera and Italian *opera buffa.* The seeds having been sown, however, a native French light opera soon sprang up, and this type became finally the most natural expression of the French spirit. A form of operetta was in vogue in which spoken dialogue was interspersed with musical numbers, as in our present musical comedy. A number of French composers wrote comic operas in the last half of the eighteenth century. The most important of these was Grétry (1741–1813), who brought the comic opera to maturity. He was a prolific composer, as is shown by his having composed fifty operas in the space of thirty-eight years. His opera, Richard Cœur de Lion, was translated into five languages, and is still heard in Paris.

CHAPTER XIX

OPERA IN ENGLAND AND GERMANY: PURCELL, SCHÜTZ, KEISER

The activities of the Puritans during the first half of the seventeenth century had the effect of excluding opera from England at a time when it was becoming popular in Italy and France. In 1656 an exception was made in favor of Sir William Davenant, who presented what he called, in deference to Puritan prepossessions, "an entertainment in declamation and music after the manner of the ancients." In 1670, with the reign of Charles II, the ban was removed from theatrical performances, and during this period flourished England's first composers of dramatic music. Matthew Locke composed the music for the public entrance of Charles II at the Restoration, and is known as the composer of one opera, Psyche, as well as incidental music for Shakespeare's Macbeth, which is still associated with the play.

Henry Purcell, born in 1658 or 1659, was, however, the only important English composer of dramatic music. He was a child prodigy, composing when very young church music which is still in use. He was trained by a pupil of Lully, and studied the scores of Italian operas. But his style of composition was neither French nor Italian; it was original and markedly English in its characteristics. One of the most striking features of Purcell's style is the appropriateness of his rendering of the English text; his music does not ignore the words, but interprets them and enhances their meaning. Purcell's first opera, Dido and Æneas, was an extraordinary production for so youthful

a composer, and the beauty of it is in no wise dimmed by the differences of opinion which have grown up regarding the exact date of its composition. Some give the composer's age at the time of its composition as nineteen, others even as seventeen.[1] The opera was apparently produced when the composer was about thirty, although the exact facts are much in dispute. Does it greatly matter? "The music of Dido's last air," says Paul Landormy, "sustains comparison with no matter which among the masterworks of the great masters. It rises to such heights that we completely forget the form which supplies it with a date, and it seems as though written yesterday to any one ignorant of the evolution of musical technic."[2]

Some critics regard Dido and Æneas as Purcell's only real opera, his later efforts having such an amount of dialogue that they appear like incidental music to the plays. The poet Dryden was a friend of Purcell, and furnished the text for Purcell's King Arthur, regarded as the composer's masterpiece. Other so-called operas are The Indian Queen, Tyrannic Love, The Prophetess, and Don Quixote. Purcell also wrote church and chamber music which is characterized by vigor and mastery of technique. Much of his work is comparable to music produced anywhere in Europe in his time. But he was a solitary genius, no successors arising to build on his foundations. After him England had no more native opera. Purcell died in 1695, at the age of thirty-six or thirty-seven, cut off, like Mozart, in his prime.

A species of light opera, similar to the German *Singspiel*,

[1] Sixteen or seventeen (Taylor, apparently followed by Pratt), eighteen or nineteen (Hawkins, followed by Paine and others), twenty-one or two (Rimbault and others), and some even thirty-three. See Squire, Sammelbände der Int. Mus. Ges., 1905, and Arkright, Mus. Antiquary, 1910. The evidence is summarized in Grove (Purcell).

[2] A History of Music, p. 61.

made its appearance in England in the eighteenth century, continuing well into the nineteenth, the so-called ballad opera, the first and most famous of the type being The Beggar's Opera, libretto by John Gay (1685–1732). The music for these operas was not written expressly for them, but consisted of ballad and other popular tunes, whence the name, ballad opera. The dialogue of these so-called operas was spoken, and songs were interspersed. Although an inferior product, somewhat similar to present-day comic opera or vaudeville, it gained an unprecedented popularity throughout England, interfering seriously with music of a higher grade, and with the presentation of legitimate opera. The Beggar's Opera was written in 1727, and produced in London in the following year, 1728. Its extraordinary vogue for the better part of a century was due in part to the employment of well-known popular ballads, English, Irish and Scotch, and to the satire directed against the corrupt politicians and courtiers of the day. It also contained jibes at the prevailing fashionable entertainment of the day, Italian opera, which were heard with zest by many who apparently did not find the Italian offerings to their taste. Gay's Beggar's Opera was followed by a number of others in imitation of Gay's, some forty-seven being produced between 1728 and 1758. The *genre* cannot be said to have had any significant influence upon the development of music.

The only name of fairly permanent interest that survives from this period is that of Henry Carey (c.1690–1743), a writer of songs, cantatas and ballad operas. His song, Sally in our Alley, has survived two centuries, and is said to be one of the finest specimens of English songs in existence. He is called by Chrysander the "king of English minstrels."

Germans in the seventeenth century did not share the aptitude and liking for the opera of the Italians, French and English. Taste for opera was acquired rather than natural with them. Beginning with the second quarter of the seventeenth century, however, that is, twenty-five years later than the first opera in Italy, there occurred in Germany something like a century of native or semi-native opera, before the field was given over entirely to the performance of Italian opera. Most of the performances of German operas are associated with the city of Hamburg in the eighteenth century, but the very earliest known opera performance was in Dresden in 1627. Heinrich Schütz, a prominent German composer who, as already noted, had studied in Italy with Giovanni Gabrieli, was commissioned by the Elector of Saxony to set to music Rinuccini's Dafne, the German translation of which made the original music (Peri's) impracticable. This arrangement of the old Italian libretto was presented in Dresden in 1628. The score of Schütz's music has been lost, but it was undoubtedly written in the style introduced by the Italian originators of opera.

The first opera of exclusively Teutonic workmanship was presented sixteen years later in Nuremberg, that is in 1644. The title of it was characteristically German, and the subject a semi-sacred one, Das geistliche Waldgedicht oder Freudenspiel, genannt Seelewig, by Sigmund Gottlieb Staden (1607–1655), organist at the Lorenzkirche in Nuremberg. The music of this opera was doubtless done in the Italian style, as indicated by the title-note, "auf Italienische Art gesetzt," but showed, it is said, "the German taste for orderly and expressive song." For more than thirty years after its production, German ingenuity in the way of opera-composing lay dormant, and the field was invaded by Italians performing their native operas, Ger-

man princes importing Italian companies to give performances at their courts.

The year 1678 witnessed the opening, in Hamburg, of the first established German opera house. The first season was inaugurated by the performance of another didactic effort bearing the title: Der erschaffene, gefallene und aufgerichtete Mensch, otherwise called Adam und Eva. The music of this opera was composed by one Johann Theile, a pupil of Schütz. Operas much on the order of this one made up the repertoire of the Hamburg opera house for a number of years. The spectacle of these plays seems to have constituted their main interest.

A change for the better took place in the Hamburg opera house about the year 1694, when Reinhard Keiser (1673–1739) assumed control. He was a musician of parts, organist at the Hamburg cathedral, and a prolific composer, becoming the most famous figure in early German opera. He was the author of some one hundred and twenty operas, each containing a large number of single arias, and all of them *durchcomponirt;* that is, with no spoken dialogue but music throughout. He had a gift for ear-pleasing melody and his songs were easy to sing, yet his style is said to have been characteristically German rather than an imitation of the Italian. But for all his industry as a composer, Keiser was a time-server, without strong artistic ideals and too eager to please his audience, which often included rough and common people. His character was anything but exemplary, and he was more devoted to wine than to art. It is not surprising that none of his work has endured, though the same must be said of greater composers than Keiser.

He was succeeded in the conduct of the Hamburg opera house by Johann Mattheson (1681–1764), a man of unusual versatility: organist at the cathedral, essayist and

historian, as well as a composer, actor, singer and harpsichordist. Mattheson is credited with several operas, dating around 1700. He composed as well twenty-five oratorios and cantatas, two Passions and a mass. Handel, then a youth of nineteen, took the place of accompanist at the harpsichord at an opera performance given under the direction of Mattheson and later composed his earliest operas for this opera house. In 1705 Handel's opera, Almira, was given under his own direction and was so well received that it had a run of thirty nights, giving place finally to a second youthful effort, Nero, which also he directed. Handel wrote two more operas for the Hamburg stage before leaving Germany permanently.

The death of Schott, who had been chief director as well as founder of the Hamburg opera house, had an ill effect on its conduct. The character of the performances given deteriorated rapidly, and only a temporary change for the better was effected by Georg Philipp Telemann (1681–1767), who was called to the position of conductor. Telemann was an extraordinarily prolific composer in many forms of music, sacred as well as secular. His operas number about forty. His music was hastily written and is entirely forgotten, like that of most of the opera composers of the day. Soon after the resignation of Telemann from the post of conductor for the Hamburg opera, the attempt to make it a playhouse for the production of German opera was abandoned, and the field given over entirely to Italian productions. The conquest of Italian opera over Germany was the easier because, with the same musical gifts as the Italians, the Germans were weak also along the same line. They possessed little dramatic sense, and absurd situations which would have been mercilessly ridiculed in France appealed to their sense of humor not

at all. The days of Wagner were yet to come, and in Germany as well as in Italy the music of the opera was the chief interest and concern of both composers and audiences.

CHAPTER XX

OTHER MUSIC IN THE SEVENTEENTH CENTURY

BEFORE the rise of the opera, practically all advance in the field of music had been within the church. Small secular forms sprang up among the people, but a line tracing the evolution of artistic music would include little outside of the work of church musicians, composing for the most part for church services. It is natural to ask, then, what effect the rise of the operatic style, with its vast popularity throughout Europe, had upon church music.

In most places compositions for the church seem to have been more or less influenced by the new operatic style. This was especially true of Italy, though less so in Rome than elsewhere. In Germany the chorale was developed, a form far from operatic but one in which the harmonic conception of voice-leading supplanted the old polyphonic style. Little new or remarkable development took place in connection with English church music. As compared to the sixteenth century, the seventeenth was distinctly inferior in its output of sacred music, largely because composers of ability were fascinated by the new possibilities opened to them in the operatic field.

In Rome conservatives did their best to cling to the traditions of the *a cappella* style, but certain changes crept in, notwithstanding. Music in the papal chapel was still unaccompanied. There was even no organ in the chapel, but in other places the use of the organ for choir accompaniment increased. A large number of names might be cited of composers of church music in the Roman

schools, some of them pupils of Palestrina, but none of them his equal. Church music in Venice was influenced by the new ideas in composing more than that in Rome. Here the use of the solo voice became popular, duets were occasionally used, and organ accompaniments grew in independence and complexity. Some of the most prominent of Italian composers of opera contributed to the literature of church music in this new, freer style, among them Monteverde, Cavalli, Legrenzi and Lotti.

Various forms of sacred music received more serious attention and were developed more worthily during the eighteenth century in Germany than in any other European country. There conservative composers continued writing counterpoint in masterly fashion, while others composed choir music in the more modern harmonic style. Oratorios and church cantatas were popular in Germany, and received the best thought of serious composers. The most eminent of these was Heinrich Schütz, already mentioned in connection with German opera. Born in Thuringia, in 1585, just a century before Bach and Handel, he studied law for a time, but at the age of twenty-four went to Italy, where he studied music under Giovanni Gabrieli, of the Venetian school. On his return to Germany he was made choirmaster in Dresden and held the post, with some temporary absences, until his death, fifty-five years afterward. This period included the trying time of the Thirty Years' War, during which Schütz went on with his duties, devoting the best of his talent to the church, and exerting a marked influence over the development of music in Germany.

Though more or less determined in their style by his Italian studies, Schütz's works were done in a more serious vein than characteristic Italian compositions, and were strongly German. He composed much religious music in

a number of forms, including Passions and oratorios, and is regarded as a direct forerunner of Handel, and founder of the modern German oratorio form.

Among the interesting features of German musical life in the seventeenth century was the Bach family, in Thuringia, of whom, toward the end of the century, came the great Johann Sebastian Bach. Many of the family before his advent were musicians, so much so that in some places town musicians were referred to as "the Bachs." Always of modest station, and without the means for travel, they were yet a powerful force in the musical development of their region. They composed in both sacred and secular forms, and contributed not a little to the literature of instrumental music.

In other countries of Europe, in Spain as well as in France and England, scanty interest was felt in religious music, and little progress made. Few composers of sacred music appeared, and for the most part old works were continued in use, or new Italian ones adopted.

CHAPTER XXI

INSTRUMENTS AND INSTRUMENTAL MUSIC: THE ORGAN, THE GREAT VIOLIN MAKERS, CLAVIERS AND THEIR PLAYERS

Along with the development of vocal music in the field of opera, the seventeenth century witnessed great advances along the line of instrumental music. Instruments were improved, their peculiar capabilities recognized, and music appropriate to their several capacities was gradually developed. Before this time instrumental music had been generally regarded as inferior to vocal, and little thought had been devoted to the task of devising forms which should be characteristically instrumental, instead of mere duplicates of the voice parts.

The organ was the first instrument to be favored with recognition of its solo possibilities, and in the seventeenth century many experiments were made in the way of inventing organ forms. Freed from the necessary limitations imposed by the voice, composers exploited many new possibilities, and some of the ensuing productions were noticeable mainly for noisy brilliance and lack of meaning. In Italy, among organ composers of the century, the chief was Girolamo Frescobaldi (1583–1643) who was organist of St. Peter's in Rome for nearly forty years. He wrote many styles of pieces for the organ, and had some distinguished pupils; he was also popular as an organ virtuoso.

Germans soon developed greater composers and players for the organ than were found in Italy. They early preferred fugue and choral forms to the somewhat aimless

fantasias, toccatas, and ricercari which were fashionable in Italy. The fugue form, with its unfolding of subject and answer, doubtless originated in the earlier canon form, in which the second voice was a strict copy of the first. Variations upon church forms were also popular in Germany, for organ treatment. There were three schools of music in the seventeenth century, the South German, North German, and Thuringian schools, of which the latter eventually eclipsed the first two. Among the great names of organists in South Germany were Froberger (1605–1667), long imperial organist in Vienna, and Pachelbel (1653–1706), whose compositions were later studied by Bach. Prominent members of the North German school were Scheidt (1587–1654) and Buxtehude (1637–1707), the latter probably the most eminent of the group. Provided with one of the best organs in Germany, he became a brilliant organ player, as well as the composer of many substantial works, some of which served as models to the youthful Bach. In Thuringia, in central Germany, the Bach family were conspicuous as organ players and composers.

The violin, with other members of its family, was a popular instrument in the sixteenth and seventeenth centuries, and by the beginning of the eighteenth century had attained a perfection which has never since been surpassed. The origin of the violin has never been determined with certainty. Bowed stringed instruments, as we have seen, were not known to classical antiquity. Instruments of the lute and viol type originated in the East, some authorities say in India, and made their way westward at some time in the course of the Middle Ages. The violin family was doubtless developed from a combination of the lute and viol type, the two types resembling each other in having a long neck over which the few strings were drawn, but

differing in the respect that instruments of the lute type were plucked, while in those of the viol order vibration of the strings was produced by the friction of a bow.

In Wales an instrument of the violin type called a crwth or cruit was in use before the thirteenth century. In France, in the time of the troubadours, a vielle or viola, a combination of violin type and hurdy-gurdy, was in use.

In the fifteenth century viols were made in different sizes to correspond with the four voice parts. The smaller instruments were called *viola da braccio,* or arm violin, and those of the 'cello type *viola da gamba,* or leg viol. The violoncello is derived from the tenor of these instruments. The *viola d'amour,* or love viol, is said to have had a sweet and sympathetic tone. Its peculiar feature in construction was the possession of seven metal strings tuned in unison with the catgut strings, which vibrated sympathetically with the latter when they were played.

In the sixteenth century the art of violin and viola making was greatly advanced in Italy by di Salo, Maggini and others, but not until the seventeenth century, with the masters of Cremona, did the form and construction of the instrument attain a perfection which has left nothing to be desired. Three families in Cremona vied with each other in the making of the world's best violins. The first were the Amatis, who, beginning in the sixteenth century, for three successive generations devoted themselves to making and improving violins. Niccolo Amati (1596–1684), the last of the family, was the most eminent and accomplished most in improving the proportions and consequently the tone of the instrument.

The second family was that of Guarneri, the eldest of whom, Andrea (1626–1698), learned his art in the workshop of Niccolo Amati, but departed later from the model of his master in favor of an original variation of his own.

Giuseppe, son of Andrea Guarneri, in turn made violins after a style of his own, and was followed by his son, Pietro. He was known as Peter of Venice, while an uncle (brother of Andrea) was called Peter of Cremona. The greatest maker of the Guarneri family was a nephew of the first Guarneri, Giuseppe (1687–1745), whose instruments are rivalled only by those of Stradivari. The favorite violin of Paganini was a Joseph Guarneri.

Antonio Stradivari (c. 1644–1737), the greatest of the Cremona violin makers, was a pupil of Niccolo Amati. He worked indefatigably and with genius at the improving of the violin model, and his later instruments are triumphs of his art. He produced a remarkable number of violins in the course of his long and busy life. Over a thousand instruments of his later years are now in existence, and command fabulous prices.

These great Italian makers devoted their whole attention to the perfecting of the violin itself, with a singular neglect of the development of the bow, which is almost equally important for the production of a good tone. That remained a comparatively clumsy affair in their time, but was perfected by a Frenchman François Tourte (1747–1835) about 1775. His improvements in the violin bow paved the way for the performance of the violin virtuosi of the eighteenth century.

Through the middle of the sixteenth century the lute was preferred to the violin type of instrument, and there was no literature for the violin previous to 1600, the earliest violin composition bearing the date 1620. As far as known, the first mention of the violin as an instrument in an orchestra was made in connection with the performance of Monteverde's Orfeo, in 1607. About the middle of

the seventeenth century the violin sonata emerged, the word "sonata" denoting merely an instrumental (sounded) composition. In the last half of the century Arcangelo Corelli (1653–1713) originated the concerto form, in which the violin as a solo instrument was accompanied by the orchestra. Corelli composed much sincere and appropriate music for the violin. He has been called the founder of the classical chamber style. His works, according to Sir Hubert Parry, are the foundation of the modern instrumental style, being the earliest which are tolerable to modern ears. They "mark the point where imperfect attempts are at last replaced by achievement." The Venetian master Vivaldi (1680–1743) followed Corelli as a composer of violin concertos and other pieces, but did not attain to Corelli's greatness.

The violinist Tartini, the greatest violin virtuoso before Paganini, lived from 1692 to 1770, and besides being a great player was a distinguished composer and writer on acoustics. He played with deep feeling and individuality, and possessed a fine tone and remarkable technique. His sonatas and concertos surpassed those of his predecessors, Vivaldi and Corelli. The sonata known as the Devil's Trill is his most famous, and is still performed. With Tartini it is said "the exclusive classical Italian school of violin playing reached its culmination, and the pupils of Corelli and Tartini form the connecting link between the Italian school and the later schools of Germany and France."

Italian masters of the seventeenth century became teachers of Germans and Frenchmen, and in that period some composers for the violin arose in Germany and France. The most eminent in Germany was Franz Biber (1644–1704), some of whose violin compositions compare

favorably with those of Corelli. France had practically no distinguished violin players or composers prior to the eighteenth century.

The popularity of the lute served to retard the spread of the use of keyed as well as bowed stringed instruments in Europe in the seventeenth century. Not until the middle of this century, in fact, were keyed instruments conspicuous. We have already noted the two main types of keyed stringed instruments of the sixteenth and seventeenth century: the clavichord variety, in which the strings were struck, and in which there was a possibility of some dynamic variation, and the harpsichord class, in which the strings were plucked, with the effect of producing a fuller tone, but one which possessed no possibility of variation. Instruments of this kind were built as early as 1537 in Italy, but for the most part were used simply as substitutes for the organ, the same music doing duty for both. It was nearly a century later that the independent possibilities of the clavier type of instrument were recognized, and a literature appropriate for it produced.

The French were a little ahead, chronologically, of both Italy and Germany in producing compositions for the clavier type of instrument. The first composer of note was François Couperin (1668–1733). He possessed an instinct for the style of music appropriate to the clavier, and wrote many charming little pieces for it, grouping together short contrasted movements into sets which we should call suites. He and others of his time wrote what later came to be called "program music"; that is, music associated with definite ideas, "picture-tunes." Some of the pieces were imitative, as may be seen from titles of the period such as The Little Windmills and The Cuckoo. The importance of many of the compositions of this period lies not so much in their intrinsic merit as in the fact that they were

pioneers in the field of characteristic instrumental music, not imitations of choral style, nor a mere copy of organ music. The lightness and apparent triviality of many of them are not surprising when we remember that their medium was not our modern pianoforte, but little thin-toned instruments without pedal, and therefore without any possibility of sustaining the tone. The great number of embellishments in early clavier compositions is due largely to this lack of sustaining power; trills and turns, charming in themselves, were substitutes as well for the impracticable sustained tone. The modern piano is of course still deficient in this respect, not possessing the possibilities of the violin or the voice of sustaining a tone; but with modern pedals it is incalculably superior to its seventeenth-century predecessors. Rameau, a little later than Couperin, excelled him as a writer of clavier music, though his serious interest was the opera. Many of his pieces are not merely acceptable but delightful to modern ears. They possess the same characteristics as the compositions of Couperin, but are usually not quite so slight, displaying a somewhat broader and freer style. Seventeenth-century Italy, with its passion for the opera and consequent absorption in beautiful singing, was less interested than France in the development of claviers and clavier music. One outstanding name in this field, however, is that of Domenico Scarlatti (1685–1757), whose compositions for the harpsichord and whose performances on it probably surpass those of any other musician of the time.

Domenico Scarlatti was the son of the famous opera composer, Alessandro Scarlatti. In his compositions for the clavier he foreshadowed modern technique to a remarkable degree, making innovations for which he could have had no model, performing brilliant feats of daring in the use of thirds, sixths, arpeggios in contrary motion,

and rapid leaps from one end of the keyboard to the other. He produced a number of compositions which he called sonatas, pieces of one movement, not at all like modern sonatas nor even like the violin sonatas of the time. In Italy this so-called sonata form, in one movement, was cultivated considerably, while in France suites, that is, sets of little contrasted movements usually in dance form, were popular. Scarlatti's sonatas have ordinarily but one main theme, and usually each hand plays only one part, except for occasional chords. One of his most graceful clavier sonatas, and one which is often played on the piano, is the so-called Pastorale in E minor. The Cat's Fugue is a famous composition of Scarlatti still occasionally performed in concerts.

Bach, in Germany, was a contemporary of Scarlatti, but his work in the field of clavier writing will be treated later, with the individual study of that great composer. Interest in instrumental music was strong in Germany, and was expressed in the works of a number of composers for the clavichord. One of the earliest and most interesting of these figures was Johann Kuhnau (1660–1722) whose fame rests principally on certain quaint specimens of program music. Of strongly German religious temperament, he contrived to compose sacred music even for the clavichord. This music bore the title, Biblical Histories, being a set of six pieces with explanatory notes giving the program of each. The second bears the title, Saul Cured of His Disorder by the Music of David, and the music is intended to represent successively. first Saul's depression, then David's harp playing, and third, the king's pacified spirit. In these little pieces is seen an illustration of the same tendency to associate music with definite ideas that is found among French composers of the period. The "program" in all these instances was doubtless employed partly

by these pioneer instrumentalists as an assistance in determining the form of their compositions. Kuhnau is rated as the greatest composer of clavier music before Bach.

In England claviers and clavier music were popular earlier than on the continent. The Elizabethan age was the heyday of instrumental music in England, as already noted in connection with the development of keyed stringed instruments. The composers of church music contributed also to the literature of the clavier—Byrd, Morley, John Bull, and Henry Purcell. The Fitzwilliam Virginal Book, already referred to, contains many quaint and tuneful pieces written expressly and appropriately for the virginal long before such music was composed on the continent. This school disappeared with the death of Purcell without exerting any appreciable influence over the development of instrumental music on the continent.

An interesting point in the development of clavier playing was the eccentric fingering employed. Up to the time of Scarlatti and Bach thumbs were considered useless, and different performers imposed upon themselves their own restrictions in the matter of the number of fingers to be used. Some fingerings of the scale employed but two fingers, others three, according to the player's prejudices. The development of technique was accordingly rendered more difficult than would seem to have been necessary. Signal improvements in fingering were effected by Bach, who employed all the fingers, as well as an arched position of the hand.

Illustrative Records

Peri: *Funeste piaggie* (Euridice) (VICTOR).
Caccini: *Non piango* (Euridice) (VICTOR).
Monteverde: *Ecco purch'a voi ritorno* (Orfeo) (VICTOR).
Carissimi: *Vittoria, mio core* (VICTOR).
Cesti: *Intorno all' idol mio* (Orontea) (VICTOR).
A. Scarlatti: *O cessate di piagarmi* (VICTOR).
Lotti: *Crucifixus* (VICTOR).
Caldara: *Come raggio di sol* (VICTOR).
Lully: *Au Claire de la Lune* (VICTOR).
Rameau: *Tambourin* (harpsichord) (VICTOR); the same (COLUMBIA).
Purcell: *I Attempt from Love's Sickness to Fly* (VICTOR).
Corelli: *Sanctissima* (VICTOR).
Couperin: *Aubade Provençale* (VICTOR).
D. Scarlatti: *Capriccio* (VICTOR); *Pastorale* (COLUMBIA) (both piano).

PART FOUR

THE CLASSICAL MASTERS
EIGHTEENTH CENTURY

CHAPTER XXII

BACH

Every period of history has its own interest and importance; nevertheless there are certain times that seem especially significant in the light of later developments. Such a time was the eighteenth century, a golden age of music which brought forth Bach, Handel, Scarlatti, Rameau, Gluck, Haydn, Mozart and Beethoven. Instruments had reached a high degree of perfection, and instrumental forms had received serious attention, so that conditions were ready for a transition from the primarily vocal style of the preceding centuries to the primarily instrumental style which came to be a distinguishing feature of the music of the eighteenth century. Bach and Handel combined the best contrapuntal tradition with a use of harmony that pointed the way to developments of a remote future. Paul Bekker calls Bach and Handel "two gigantic figures that stand at the portals of what we call modern music." Haydn, in crystallizing the sonata form, marked out a path which countless successors were to tread. He inaugurated an era of contrasting themes and well-balanced structure, an era in which a marked emphasis was placed upon the formal element, and hence termed the classical period.

Johann Sebastian Bach was the composer of music so lofty in conception and so marvelously perfect in execution that he may justly be called one of the two or three consummate geniuses of musical history, one from whom all succeeding composers have derived. Bach was born on

the 31st of March, 1685, at Eisenach in Thuringia. His ancestry is traced back four generations to one Veit Bach, a baker, who was considered the founder of the family. He was himself not a professional musician, but his descendants to the number of sixty were all musical, with two or three exceptions. Bach's grandfather was a town musician, or town piper, in Arnstadt, having earlier been in the service, musically, of the Grand Duke of Weimar. Johann Ambrosius Bach, the father of J. S. Bach, was one of twin brothers who were both violinists. He settled in Eisenach, and the church register there refers to him as "the celebrated town organist and musician." Little is known of his life, but the picture of the house in which his distinguished son was born suggests that he must have been in comfortable circumstances.

Johann Sebastian was the youngest of six children. His father died when the child was only ten years old, having left him to the care of an older brother, Johann Christoph, at the time organist of St. Michael's church at Ohrdruf. The latter had studied the harpsichord for three years with Pachelbel, and he undertook the musical education of his ten-year-old brother. Sebastian learned readily, and soon found the pieces and studies supplied by his teacher too easy. His brother possessed a manuscript collection of compositions by some of the leading composers of the day, and young Sebastian desired this book ardently. For some reason it was denied him, but the boy contrived to gain secret possession of it and worked for months by moonlight copying the pieces in this collection. To no purpose, for when Christoph later discovered his work he forthwith confiscated the copy which had cost the child so much labor. Bach attended school at the local Bürgerschule, where he laid the foundations of a good general

education, and became one of the principal singers in the church choir.

At fifteen Bach left his brother's house, and entered the convent school of St. Michael in Lüneburg, near Hamburg, henceforth depending on his own exertions for a livelihood. First as a choir singer and then as accompanist, Bach spent three years in Lüneburg. His board and lodging were furnished, and a small amount of money in addition made him financially independent. He devoted himself with energy to self-improvement, studying with the greatest care all available compositions of the best masters of his time, as well as practicing long hours on keyboard instruments, in order to improve his technique, and walking, occasionally, the twenty-five miles to Hamburg in order to hear the great Dutch organist, Reinken.

At the age of eighteen he paid a visit to the town of Arnstadt, a place where his family was known, and took occasion to play on an organ recently completed there, with the result that the organist of the church was discontinued and Bach appointed to the post, with a salary higher than that of any of his fellow officials. This position was his first regular appointment. The organ was a fine one of two manuals and pedals, with twenty-six speaking stops. In this place Bach directed a small choir of amateurs and schoolboys, composing his first church cantatas for its use.

After two years at Arnstadt he desired to make a journey to Lübeck in order to hear and study with Buxtehude, the foremost organist of his day. He obtained a leave of absence from the church officials and supplied a substitute for his position, but instead of absenting himself one month he stayed away three, with the consequence that on his return he found himself confronted with a citation

of various charges. Aside from remaining away too long, it appears that he had confused the congregation by introducing "extraordinary variations," and that he had not rehearsed sufficiently with the pupils. The difficulty was apparently adjusted, for Bach remained in Arnstadt three years; but when, in 1707, the opportunity for a change came to him, he accepted it, and became organist in the church of St. Blasius, in Mühlhausen, a more important post than that of Arnstadt. At Mühlhausen he is said to have proposed extensive improvements of the organ. Bach was now twenty-one years old.

He remained in this post only one year, during which he married, then left it to accept the position of court-organist and chamber-musician to Duke Wilhelm Ernst of Saxe-Weimar, in the little city of Weimar which has so often been associated with the names of great musicians, and which later became world-famous as the home of some of Germany's most eminent literary men, including Wieland, Herder, Goethe and Schiller. In this place, according to one biographer, "Bach devoted himself to acquiring that overwhelming mastery of the organ for which his fame is assured for all times, and he also laid the foundation for his future greatness as a composer." The organ at Bach's disposal in Weimar was small; he played the violin and harpsichord there also, besides conducting a small orchestra. He became interested in studying Italian forms of instrumental music at this time, and some of his instrumental suites and concertos doubtless belong to this period.

In 1714 Bach visited Halle and played on a new large organ of sixty-three stops, and was thereupon offered the position of organist there, but declined because the salary was inadequate. In the following year Bach played before the Crown Prince of Sweden, who presented him with a

JOHANN SEBASTIAN BACH

valuable ring. Later he conducted one of his own cantatas in the famous St. Thomas church in Leipzig, with which he was later to form a life-long association. In Weimar Bach's fine playing attracted many pupils, a number of whom became in time distinguished. He left Weimar in 1717 to become court-conductor to Prince Leopold of Anhalt-Cöthen. His duties here did not include organ playing; in fact it appears that Bach never held a position as organist after he left Weimar, at the age of thirty-two. Prince Leopold was himself devoted to music and he and Bach became friendly, so much so that the prince insisted on Bach's accompanying him when he travelled.

In the year 1720, on his return from a trip to Carlsbad with the prince, Bach was met with the news of the sudden death of his wife who was at the time only thirty-six years old. Bach was keenly afflicted by her loss, for she had been a congenial companion, sympathizing thoroughly with him in his work. He did not remain long a widower, however, marrying again a year and a half after his wife's death. His second wife was Anna Magdalena Wülken, daughter of the court-trumpeter, herself musical and the possessor of a fine voice. She received lessons from her celebrated husband, and proved to be of great assistance to him in copying music. Some of her work is still in existence.

For five years Bach remained in Cöthen, and he might have stayed longer, but for the fact that Prince Leopold's marriage with a lady who was indifferent to music altered their relations somewhat, and lessened the prince's interest in the court music. Accordingly Bach sought another position, and in 1723 was appointed cantor of the St. Thomas cathedral school and director of music at the two principal churches, St. Thomas and St. Nicholas, in the city of Leipzig. In this place he remained until his death, in spite of the fact that his duties were varied, laborious, and in part

uncongenial. Much routine work was required of him and he had to contend with bigotry and lack of sympathy on the part of members of the town council, who never suspected that they were dealing with one of the world's greatest geniuses.

Among the duties of the boys of the school was to furnish music morning and afternoon for the two churches and to sing at special festivals, funerals, and on the street. All this it was the duty of the cantor to oversee. Bach was too nervous and irritable to get on well with boys, and there were many petty incidents in the relations between him and his pupils. He was expected to teach them to play instruments as well as to sing (even Latin was for a time included), but for harpsichord pupils he chose only those who showed talent for music.

In spite of sundry frictions and irritations Bach composed much music of incomparable quality here, Passions, cantatas, and much in smaller forms. In 1730 the appointment of a new rector (a former Weimar friend of Bach) altered his position for the better. Gesner was able to appreciate Bach better than the preceding rector had done, and a firm friendship grew up between them; many of Bach's sources of dissatisfaction were removed or smoothed over, and his life was happier during the four years of Gesner's stay. Gesner was succeeded, however, by a new rector, Ernesti, a young man with little knowledge of music and with no proper appreciation of Bach, and an irreconcilable hostility grew up between the two men, terminated only by Bach's death.

In the latter years of his life Bach travelled little; he had never gone far, but short journeys for the sake of meeting and hearing other artists and trying organs had been a favorite recreation with him. His last journey was made in 1747, three years before his death, at the com-

mand of Frederick the Great, to Potsdam, where his son Emanuel held the position of court-clavecinist. Bach had been disinclined for the journey, but Frederick was determined to hear him. On his arrival (the date, according to Carlyle, was April 7) the king showed him every attention, taking him from room to room and displaying seven Silbermann pianos, a make of which he was fond. Bach asked the monarch to suggest to him the theme for a fugue, and upon his acceding Bach seated himself at one of the pianos and improvised a fugue, to the astonishment and delight of the king. Later, choosing a theme for himself, Bach extemporized a fugue in six parts, completely overwhelming his hearers. The king is said to have exclaimed: "There is only one Bach." The next day Bach played on various organs in the Potsdam churches, and in the evening on the Silbermann pianos again. Before he returned home he visited Berlin, and was shown the opera house.

The following year, 1748, saw the beginning of Bach's physical decline. His eyes, which he had always used excessively, gave way, and an operation by a famous oculist eventuated in the complete loss of his sight. He died on the 28th of July, 1750, following an apoplectic attack. Newspapers of that date in Leipzig made no special mention of his death, which was merely noticed, but other parts of Germany, whence his renown had spread, seem to have realized better the quality of the cantor of the Thomasschule. Practically all the contemporary appreciation ever expressed, however, concerned his playing and his ability to extemporize. His compositions were neglected for nearly a hundred years after his death. Burney, the eighteenth-century historian of music, devotes a volume to Handel, and a paragraph to Bach. A reason for the lack of contemporary interest in Bach's music lies in the taste of the time for the light and frivolous music of the Italian opera. Bach

was never influenced by this sort of music; he wrote according to his own ideals, as his genius dictated, and later judgment has amply vindicated him.

The works of Bach are voluminous. By far the greatest amount of his music was written for church choirs: sacred cantatas, masses and Passions. Bach composed four Passions and about three hundred cantatas. The cantata had a place in Lutheran church services, being much the same as an English anthem, only more extended, and usually concluding with a chorale in which the congregation joined. For a period of five years Bach composed a cantata for every Sunday and festival day of the year.

The Passion, as the name indicates, is a musical setting of the story of Christ's suffering, death, and resurrection, its history running back to the miracle plays of the Middle Ages. Bach wrote five Passions, the best known of which is the St. Matthew. To Mendelssohn belongs the credit of bringing out this masterpiece after a century of oblivion. Since then its performance is a regular feature of the Lenten services in the St. Thomas cathedral in Leipzig and in many other churches in Germany. Bach once said that the sole end of music was "the worship of God, and pleasant recreation:" and his genius was chiefly devoted to the first of the two purposes.

Second in importance only to this wealth of sacred vocal music, of which we know so little, are his compositions for the organ, the greatest of which are the fugues. Concerning Bach's organ works Sir Hubert Parry says: "His work in this line seems to comprise all the possibilities of pure organ music. Everything that has been written since is but the pale shadow of his splendid conceptions. For the most part he adopts an attitude of grand dignity which is at once generous in its warmth and vigor, and reserved in the matter of sentiment."

In the Well-Tempered Clavichord, he left a mine of gold for the pianist (who, however, must do considerable delving to extract the treasure), to say nothing of smaller pieces and suites, as well as music for clavier and solo instruments.

It will be useful to explain somewhat the nature and aim of this celebrated work, since it occupies a unique place in the history of musical literature.

The subject of tuning instruments is one which possesses an independent interest, but which requires time and technical knowledge to investigate with any degree of thoroughness. It will be sufficient to say that previous to Bach's time no one uniform system for tuning had been adopted. The Pythagorean system, which was in use till the sixteenth century, made the fifth and the octave the unit in laying out scales. But the difficulty in this system lay in the fact that a number of theoretically perfect fifths resulted eventually in making the octave too sharp. As long as compositions were written almost exclusively in one key difficulties in tuning were not so great; an occasional B flat or F sharp could be introduced when required. But with the desire to vary harmonies by frequently shifting the tonality, it was soon realized that either the octave must be divided into more and smaller intervals or some concession must be made in the existing ones; that is, certain intervals must yield theoretical perfection for the sake of the advantages that accrue with the possibilities of modulation into all keys. B flat, for instance, should theoretically be a lower note than A sharp.

Although not strictly speaking the originator of equal temperament, Bach became a pioneer in its use. Taking the perfect octave as a basis he divided it into twelve equal parts, giving, as a consequence, each sharped note exactly the same pitch as the flat of the note above. This system

brings the fourths and fifths to practical theoretical perfection, but sacrifices somewhat the perfection of other intervals, notably thirds, and some of the chromatic intervals. The overwhelming advantage of the system, however, is that it permits the unlimited use of modulations into all the keys, and since this advantage outweighs the imperfections, which cannot after all be detected by the average ear, its use is well-nigh universal.

Bach's collection of preludes and fugues was entitled Das wohltemperirte Clavier, The Well-Tempered Clavichord, because they are written in all the keys, both major and minor, in order to illustrate the practicability of their use under the system of tuning which Bach called equal temperament. Entirely aside from their experimental value these pieces have the utmost merit. Parry says of them that no collection of equal interest and variety exists in the whole range of music, and that each prelude is a masterpiece of its kind, quite as wonderful and worthy of study as its accompanying fugue. He adds this remarkable tribute: "The preludes and fugues as a whole have been subjected to the closest scrutiny by numberless musicians of the keenest intelligence for the greater part of a century, and they bear the test so well that the better men know them the more they resort to them; and the collection is likely to remain the sacred book of musicians who have any real musical sense as long as the present system of music continues. In their particular phase of art, they appear to touch the highest point imaginable."

Bach spoke the last word in the way of counterpoint: his marvelous webs of voices, each with its separate melody and yet each subordinate to the whole, have never been surpassed. Nevertheless, he was not merely a disciple of the old, for his music is striking in its use of harmony in a way undreamed of by the Netherland contrapuntists.

There is little that is called new in modern harmony but that can be paralleled in Bach's pages. A personality of the first magnitude, Bach speaks to men of all times, and musicians of all temperaments find him alike a guide and an inspiration. The general characteristic of his music has been described with appreciation by Pratt: "The grandest quality of his larger works cannot be described in words. It lay in the mental view of the tonal material and its handling with reference to the embodiment of ideas and sentiments. Like all artists of the highest class, he had an intuitive sense of the relation of formal structure to the expression of the mind and soul in universal terms. His music, therefore, is a true rescript not only of his own personality, but of ideal personality. Its significance has proved too great to be exhausted by later generations. Hence it is natural to class him with creators like Michelangelo, Shakespeare and Goethe." [1]

Like other really great men, Bach underrated himself, and although his character was distinguished by dignity (and when the occasion demanded by an unyielding independence), his modesty was a conspicuous characteristic. He was ready to learn from other masters of the day, not realizing their inferiority to himself. He might have become wealthy and have greatly increased his fame if he had cared to make concert tours, but any form of self-advertisement was foreign to his nature. He wanted the opportunity to work, and he spent his best energies on compositions which he was never to hear adequately performed. His superb St. Matthew Passion, for example, was given by the forlorn chorus of the St. Thomas school with two or three boys to a part, and they with voices often hoarse from their enforced street singing.

Bach was never a rich man, but neither was he poor.

[1] The History of Music, p. 256.

Though the sums of money he received seem absurdly small to present-day readers, it must be remembered that the purchasing power of money then was many times what it is at present; so that a salary of six hundred dollars, which was about his income in later life, with rent-free dwelling, meant a comparatively comfortable income. Bach accumulated a considerable library, and was able to educate his children, sending two sons to a university.

Although the pianoforte was invented in 1711 and Bach lived until 1750, he never adopted it, preferring the clavichord. He is said to have liked the tone of the pianos made by Silbermann, the eminent German maker, but to have disliked the touch. He said as much to Silbermann, angering him at the time, but the manufacturer worked for a number of years on improving the action of his pianos, and with good results.

Several of Bach's sons were musical. The best known among them was Karl Philipp Emanuel (1714–1788), called the Berlin or Hamburg Bach, for nearly thirty years clavecinist to Frederick the Great. He was an extraordinarily prolific composer as well as the most accomplished performer of his time, and exerted a great influence upon the development of keyboard technique through the publication (1753) of his celebrated treatise, Versuch über die wahre Art das Clavier zu spielen, On the True Art of Playing the Clavichord, which not only embodied the principles of keyboard technique taught by his father, but laid the foundations to be later built upon by Clementi, Cramer, Field and many eminent pedagogues and executants of more recent times. Emanuel Bach had much to do, also, with determining the future of the sonata form, abandoning the older strictness of thematic treatment for a homophonic style, and giving the whole a lighter and

freer character. He has been called the father of the sonata, inasmuch as it was the study, in 1749, of a set of his sonatas (1742) that gave Haydn the first impetus to his own brilliant development of this important instrumental form. Mozart regarded him very highly and referred to him as the master from whom they all had learned. He composed much church music including cantatas, Passions, and oratories, as well as songs, although the vocal works were of ephemeral influence compared with the instrumental compositions, especially the clavier sonatas.

Bach's favorite son seems to have been the eldest, Wilhelm Friedemann (1710–84), whom he often took with him on his journeys, and for whose early instruction he composed some of the smaller preludes and fugues for clavier. Friedemann was perhaps the most gifted of Bach's sons and a player of the first rank. He occupied important posts as organist in Dresden and in Halle, composing much church music of a high order, as well as secular music which is interesting for its romantic quality. He is known as the Halle Bach.

Johann Christian Bach (1735–82) was the third of Bach's sons to adopt music as a profession. After studying in Italy he settled in London, where he became a successful teacher and clavier composer. Mozart, visiting London, came under the influence of Christian Bach, who is known as the London Bach.

It is noticeable throughout the whole history of the Bach family that they were apparently untouched by the current enthusiasm for opera. A list of the works of any of the musical Bachs includes no operas, but consists of church music and instrumental compositions.

CHAPTER XXIII

HANDEL

George Frederick Handel (the name was Anglicized owing to his long residence in England) was born in Halle, Germany, on February 23, 1685, about a month before the birth of Bach. Unlike Bach, whose blood seemed to predestine him for a musical career, Handel did not come of a musical family. His father was a surgeon, sixty-three years old when Handel was born, a man unfriendly to all forms of art. He viewed with misgivings the talent for music displayed at an early age by his son, and determined to discourage its development. Some unknown friend smuggled a clavichord into the garret, however, and on this the child taught himself to play. At the age of seven, accompanying his father on a visit to an older brother who was in the service of the duke, the boy had an opportunity to show his talent by playing on the chapel organ, with the result that the duke convinced the elder Handel of his mistake in attempting to suppress such talent.

On his return to Halle, accordingly, Handel became the pupil of Zachau, studying, although so young, composition, organ, harpsichord, violin, and oboe. He continued Zachau's pupil for three years, a period during which he did a prodigious amount of work, composing a motet each week, as an exercise, and copying much music for purposes of study. When the boy was twelve years old his father died, and he was obliged to undertake the support of his mother and himself. In 1703, at the age of eighteen, Handel journeyed to Hamburg where there was at the time, as previously noted, a flourishing opera house, and

joined the orchestra, affecting to be an ignorant violinist. The temporary retirement of the director, Keiser, however, afforded Handel an opportunity to show his real mettle as accompanist at the harpsichord, a position which he retained after Keiser's return. Handel remained in connection with the Hamburg opera house for three years, composing during the later part of the period three operas which were performed with success.

In 1706, at the age of twenty-one, he set off for Italy, where he spent three years, dividing his time among Florence, Rome and Venice, and composing operas and sacred music.

In 1710, after his return to Germany, he was appointed court-conductor to the Elector of Hanover. At the end of the year he visited England, as a result of many invitations. Here in fourteen days he wrote the opera Rinaldo, which was immediately performed, with lavish stage setting, including the introduction of gardens containing living birds. The success of the opera was sensational. At the end of six months Handel was obliged to return to his post at Hanover, but he had decided that England afforded him the best field for his activities, and in 1712 he played truant again to his German post. As it chanced his patron, the Elector of Hanover, became George I of England about that time, following the death of Queen Anne, and Handel discreetly retired for a time, fearing the displeasure of his former German sovereign. Music written by Handel for an aquatic festival given by the king is said to have been the means of reconciling the slighted monarch, and of reinstating Handel in his favor. This music, a set of pieces grouped together in a suite, is known as Water Music.[1]

[1] The traditional account of the composition of Handel's Water Music which I have followed here has recently been criticized by Mr. Flower in his biography of Handel.

At the age of thirty-one Handel became court-conductor to the Duke of Chandos, who placed an orchestra and singers at his disposal. Here he composed principally sacred music for voices, remaining in this position for three years.

In 1720 he became director of Italian opera for the society called the Royal Academy of Music. A successful performance of the opera Radamisto aroused the jealousy of some Italian musicians, Ariosti and Bononcini, who had also been attracted to London, with the result that they headed a party which from this time on did its best to check Handel's ascendancy in London music. For many years a conflict was waged between this group and Handel's supporters, and the factional feeling ran high. To the Handel party belonged the king and the royal court, while the Bononcini faction enjoyed the powerful support of the Duchess of Marlborough.

In 1729 Handel became the partner of Heidegger, proprietor of the King's Theatre, producing there opera after opera, but with lessening popularity, owing to the work of the opposition. He made occasional trips to the continent, importing from Italy some of the foremost singers of the day. These singers, temperamental, spoiled, and jealous of one another, added to the difficulties of which Handel already had his share. After five years, at the expiration of the partnership of Handel and Heidegger, the King's Theatre was given over to the rival company. Still Handel was undaunted, and took the Covent Garden Theatre, producing on his own account several operas and his fine music to Dryden's ode, Alexander's Feast, or the Power of Music.

The expiration of three years found him financially bankrupt and physically exhausted, and the opposition party in no better state. The London public, which was

supporting with boundless enthusiasm a long run of Gay's satire on the corrupt high life of the day, The Beggar's Opera, had apparently no taste nor inclination left for high-class Italian opera.

On his return from a journey to France in quest of health Handel made some further attempts in the field of opera-composing, but these efforts were indifferently received, and finally a benefit concert was arranged in order to somewhat replenish his purse and restore his popularity. It is difficult to say which is more tragic for an artist: neglect, with entire unconsciousness of his genius on the part of his countrymen, such as Bach experienced, or the recognition combined with active hostility, which was Handel's lot. His signal usefulness and importance in the musical development of England in his time is well expressed by Mrs. Julian Marshall in her Life of Handel: "The Italian opera had been long stealing into England, but in as rude a disguise and unlike itself as possible, in a lame, hobbling translation into our own language, with false quantities, or metre out of measure to its original notes, sung by our own unskillful voices, with graces misapplied to almost every sentiment, and with action lifeless and unmeaning through every character. It was at this juncture that Handel appeared, to fill the formidable gap. During thirty years he produced and performed a series of operas on the Italian model, yet superior to those of Italians, often containing much that is supremely beautiful and original, and where this is not the case, still so complete and so artistic in execution and workmanship that English ears were trained by them to a standard of taste hitherto unknown, and without which the greater works of which these operas were the precursors might have fallen for want of appreciation."

At the age of fifty-three Handel retired from the field of

opera, deciding that sacred music was "best suited to a man descending in the vale of years." It is worthy of note, however, that with his strong feeling for dramatic music Handel chose for his later works that form of sacred music which is most closely related to opera, the oratorio. On the works composed in this last period of his life his present fame chiefly rests. Saul and Israel in Egypt were his first important oratorios. Saul was performed in 1739 with immediate success, but Israel in Egypt was ill received and withdrawn.

In 1741 Handel visited Ireland in response to many pressing invitations, and here it was that his greatest oratorio, The Messiah, was composed. He wrote the music in twenty-four days, and it was immediately performed. After nine months' stay in Ireland, Handel returned to London where The Messiah was performed for the first time on March 23, 1743. On that occasion the audience was so transported by the music that at the opening of the Hallelujah chorus, beginning with the words, "For the Lord God omnipotent reigneth," they all, not excepting the king, rose to their feet. Since that occasion it has been the custom for the audience to rise and remain standing throughout the Hallelujah chorus.

Other oratorios followed The Messiah, with varying degrees of success, owing to the continued activities of the hostile party. At the age of sixty-seven, eight years before his death, Handel became blind. Greatly depressed at first, he later rose above his affliction and continued his composing and organ playing, often improvising at the organ between the acts of his oratorios. He died in 1751, and was buried in Westminster Abbey, where a monument was erected to his memory in 1762.

Handel remained a bachelor throughout his life. His

distinguishing personal characteristics were honor, honesty and independence. At a time when many artists lived entirely by the patronage of rich and powerful nobles, he steadfastly refused to flatter the nobility by receiving favors from them. To this independence is largely due much of the enmity which Handel excited in England, and the opposition which was a source of irritation to him for nearly half a century.

As a composer one of his most remarkable characteristics is his fluency. His head fairly teemed with ideas, and he possessed the technique necessary for their expression. Even those compositions which were produced in a short time, however, were subjected to revision. The manuscript of The Messiah, although written in twenty-four days, bears witness to a good deal of labor; in some places the first setting of whole passages has been discarded and another substituted. The vast amount of music which Handel composed is also an indication of the extreme ease with which he wrote.

A rather surprising fact concerning Handel's compositions is that they contain much plagiarism, something scarcely to be expected from a composer so fecund. He borrowed extensively from himself, taking themes and whole passages from earlier works and adapting them to a second purpose, and he was no less free in borrowing from other composers. In some cases he took merely themes which he developed in his own way; but in other instances whole passages taken from other sources were embodied in his work. Some eventual justification for this procedure seems to be the fact that only Handel's use of this music has saved it from oblivion.

Handel was supreme in the art of writing choruses; his work in this direction is still unsurpassed. Most

of his operas are now neglected, though many single numbers from them are still heard, but the glory of his oratorios remains undimmed.

Comparison is often made between the lives and accomplishments of Bach and Handel, who were almost exact contemporaries, yet never met. A fundamental difference that becomes clear in a comparison of their music is that Bach's instinct was for instrumental music, while Handel's feeling was strongly vocal. Bach had no purpose of pleasing a popular audience; the bulk of his music was designed for church services or for his pupils, and in most cases he never heard an adequate performance of his works, while Handel studied his English audiences, learned their taste, and poured forth opera after opera for immediate performance before a waiting public. Handel's music is not so condensed as Bach's; it is less complex, and done in a style that clearly forecasts the impending advent of simple harmony. Bach was an earnest student of the music of others, while Handel learned mostly from his own experience.

Handel was a naturalized Englishman for the last half of his life. Many of his traits were typically English, and English historians claim that he learned much from their great genius, Purcell. Bach on the other hand was thoroughly and typically German. Handel had a monument erected in his honor in London during his lifetime; Bach received scanty acknowledgement of his work during his life, and the first statue of him was erected nearly a century after his death.

The works of Handel include forty-three operas, twenty-one oratorios, ninety-four cantatas, numberless anthems, and much instrumental music for chamber combinations, for organ and for harpsichord.

CHAPTER XXIV

GLUCK

After Bach and Handel perhaps the most important composer in the middle of the eighteenth century, particularly for his achievements in opera reform, was Cristoph Willibald, Ritter von Gluck. He was of German birth, but spent his active life in various parts of Europe, notably in Vienna and Paris, so that, like Handel, he takes on international significance.

Gluck was born in the Upper Palatinate, near Nuremberg, in 1714. His father was a forester and gamekeeper for Prince Lobkowitz, and Gluck, as a pupil in a local Jesuit school, received instruction in singing and on the violin and harpsichord. In 1732 he went to Prague, where he studied violoncello with Czernohorsky until 1736, going thence to Milan to study for four or five years under Sammartini, famous Italian organist and composer, and producing at the end of this period his first opera, Artaserse. Like many of his later operas, Artaserse was set to a Greek theme. The opera was so well received that Gluck was invited to write others for the Italian stage, and he produced no less than six, which were immediately produced on the stage of several Italian cities, Venice, Milan and Cremona.

In 1745, at the age of thirty-one, Gluck accompanied his prince-patron on a visit to Paris and London, bringing out operas at both places. He was not particularly successful in England. Handel, who was at that time at the end of his own operatic career, assured him that his operas were too good for the place, that Englishmen required to have everything beaten out on drum-heads to please them.

He did not hesitate, however, to criticise Gluck's music, particularly his ignorance of counterpoint. The criticism was well founded, for Gluck's contrapuntal training had been slight, and even his most successful works betray his lack of mastery in this direction.

Gluck's visit to Paris, where he heard operas by Rameau, was productive of good results. Hitherto the Italian opera had been his sole model, but he immediately perceived the merits of the French style, and on his return to Vienna devoted himself to studying literature, languages, and musical æsthetics. In 1748 he produced in Vienna a new opera, La Semiramide, with brilliant success. This opera was a distinct advance on his earlier writing, containing the germs of his later style. In 1754 Gluck became director of royal opera at Vienna, holding the position for ten years and composing during the period a number of operas for the Vienna stage. The learned Italian scholar, Francesco Algarotti (1712–1764), whose work Saggio sopra l'Opera (1756) was destined to become a preponderant force in the development of operatic practice, is thought to have influenced Gluck during this transitional stage of his development.

Toward the end of his career as director of the Vienna opera house Gluck made known to the public plans which had been gradually forming in his mind for a radical change in the style of opera-composing, a change which should amount to a reform in opera. The opera Orfeo, produced in 1762, partly exemplified Gluck's ideas, but Alceste, given in 1767 when Gluck was fifty-three years old, was the first of his operas to mark a distinct departure from the Italian usage. A preface to this opera explains the principles which he sought to carry out in its composition. "When I undertook to set Alceste to music, I resolved to avoid all those abuses which the vanity of the

singers and the far too great complaisance of the composers had introduced into the Italian opera, abuses which have rendered the finest and grandest plays tiresome and ridiculous. I sought to lead music back to its true object, that of seconding the poem in order to intensify the passion it expresses, and add interest to the dramatic situations, without interrupting the action or marring it by superfluous ornaments. I believed that music should be to poetry what the liveliness of the colors and a happy mixture of light and shade are to a well-conceived drawing, which animates the figures without destroying their outlines. I have for this reason taken particular care not to interrupt the actor in the fire of his dialogue in order to introduce a tedious ritornelle nor to stop him in the middle of a phrase on a favorite vowel for the purpose of exhibiting the flexibility of his voice, or that the orchestra might give him time to exhaust his breath on a long note. Furthermore, I have not thought it right to hurry through the second part of an aria, when it might be precisely the most passionate and interesting moment, in order to repeat the words four times invariably, or to finish the aria where the sense did not permit it to end properly, merely to allow the singer to exhibit his skill and grace in varying the passage at pleasure. In short, I wished to banish all those abuses against which good taste has long protested in vain."

The Vienna public declined to encourage these innovations. Alceste and Orfeo achieved doubtful success in Vienna, and Gluck determined to try his fortunes in Paris, where he would have the assistance of the friendship and powerful influence of Marie Antoinette, who had at one time been his pupil in singing. Through her influence Gluck was able to produce his opera Iphigénie en Aulide on the Paris stage, in 1774.

The Paris public at this time was divided as to the merits of the *opera seria,* on the lines of Lully and Rameau, and the comic opera derived from the Italian *opera buffa,* the parties being known as buffonists and anti-buffonists. With the entrance of Gluck upon the field the latter party believed they had obtained a champion; but Gluck's operas were in reality far in advance of those of the earlier Frenchmen, Lully and Rameau. In order not to fail in also having a champion on the field, the opposing party brought forward Nicola Piccinni, a prominent Italian opera composer, and the battle shifted to the lines of Italian opera admirers and followers of Gluck's new style—the Gluckists versus the Piccinnists. Epigrams were rife, and warfare was waged as bitterly as had been that in England between the followers of Handel and those of Bononcini.

Operas were composed in rivalry by Gluck and Piccinni, with varying results as to popularity; but Gluck attained the climax of his career and a complete victory over his Italian rival in the opera Iphigénie en Tauride which was brought out in Paris in 1779. Piccinni had composed an opera on the same text, but Gluck's far surpassed his production. At this time Gluck was a man of sixty-five. He lived eight years longer, producing one more opera, inferior to this masterpiece. Vienna was the home of his declining years, which he spent in quiet enjoyment of the success and fame he had won. He died in 1787.

The French translations of the Greek tragedies, which formed the librettos of Gluck's greatest operas, were not worthy of their originals, but Gluck's music interpreted the spirit of the Greek original rather than the limitations of the translations. It is said that a genuine Greek atmosphere is present in Gluck's operas.

One of the specific improvements which Gluck brought

about was the banishment of the harpsichord from the orchestra; but this mechanical change was of slight importance compared to the reform in spirit which his operas effected. In the Italian opera the singers had reigned supreme, the whole piece existing merely to give them opportunity for display, the dramatic side of the opera being all but lost sight of. Beautiful and ear-catching melodies were the only essentials for a successful opera. Gluck felt the falsity of this ideal, and with the coöperation of a public which, more than any other in Europe, has insisted on the importance of the dramatic element in opera, he inaugurated an era of dramatic sincerity, thus anticipating Wagner.

A historian has said of Gluck: "He aimed at a simple, grand style, preferring the Muses to the Sirens. In simplicity and dignity he approached the Greek ideal. His characters live, his declamation is perfect, his choruses are beautiful and dramatic, his orchestration is graphic and tragic. In a word, all his French operas show him to have been a noble musician, a true poet and a deep thinker."

CHAPTER XXV

THE ADVENT OF THE PIANOFORTE AND THE ORCHESTRA

WHILE the harpsichord and the clavichord continued popular throughout the eighteenth century, their supremacy came to be disputed, in the latter part of that period, by an invention called the pianoforte, the name, the Italian words for soft and loud, indicating the new possibility of dynamic gradations which had been lacking in the harpsichord. Italy, the originator of so much in music, has the honor of being the home of this important invention, which is ascribed to Bartolomeo Cristofori, about the year 1711. Cristofori was a maker of harpsichords, and his invention of the pianoforte arose from a desire to unite the best qualities of harpsichord and clavichord. Two instruments of Cristofori's make are still in existence, and it is remarkable how many of the essential principles of the modern pianoforte they embody. In Cristofori's instrument hammers covered with buckskin took the place of the harpsichord quills or the brass hammers of the clavichord. Heavier wire and stronger frames were required for the piano than for the clavichord and harpsichord, and the hammer action was much more complicated than the jack action, requiring several results to be accomplished at the same time. After a hammer has struck, it has to recoil instantly, and the damper must be kept off the string as long as the key is held. Much ingenuity has been expended, since the first crude models, on perfecting the action of the piano so as to gain the best results with the minimum of mechanism and noise.

In spite of the obvious advantages of the new invention musicians were slow in taking it up. The hard touch and comparatively dull tone of the early models account partly for their delay in winning public favor.

Gottfried Silbermann (1683–1753), a noted organ builder of Freiberg, Germany, was one of the first to build instruments after the Cristofori model. He constructed several for Frederick the Great at Potsdam. Cristofori's instruments had been shaped much like the modern grand piano, only narrower, and the style was retained by Silbermann. Later pianos were built in the oblong or "square" shape.

For some time after this the most important progress in building pianos was made in England. Having furnished the invention, Italy left it for other nations to bring it to perfection. The house of Broadwood in England built many pianos, in the last half of the eighteenth century, using the Cristofori action. The Érard piano in France was another important make of the time, and one preferred by Chopin.

In the nineteenth century occurred many important changes and improvements in the construction of pianos, as well as a strong demand for them in all the important musical countries. In either the "upright" or "grand" form, the piano has become a part of most domestic equipments.

Combinations of various sorts of instruments for accompanying or solo purposes were known in pre-Christian times, as has already been seen in connection with the music of antiquity. For the beginnings of the modern orchestra, however, we can go back little further than three hundred years, to about the time when, as was noted in tracing the origin of opera, primitive orchestras were used

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for accompanying the voices. Before that time, even as far back as the crusades, the various existing instruments had been used in combination: lutes, viols, flutes, cornets, trumpets and drums, but with an entire lack of rule or regularity, so that no certain combination of instruments could be said to constitute an orchestra.

In France at the end of the sixteenth century a collection of instruments which suggest an orchestra came into use in connection with royal wedding festivities, but the different varieties were used separately and for different scenes, not together, to produce varied tone color. In Italy perhaps the first employment of instruments that might be said to constitute an orchestra occurred about the year 1600, in connection with an oratorio performance. This orchestra consisted of a double lyre (or viola da gamba), a harpsichord, a double guitar (or bass lute) and two flutes. In the same year, with the first production of Peri's Euridice, an orchestra of about the same size and character served for the accompaniment to the opera. In both these cases the orchestra was concealed from view.

A few years later Monteverde greatly increased the size of this orchestra, in that used for accompanying his opera Orfeo, produced in 1608. His band consisted of two harpsichords, two bass viols, ten tenor viols, one double harp, two small French violins, two large guitars, two organs of wood, two viola da gambas, four trombones, one regal, two cornets, one small octave flute, one clarion and three trumpets with mutes. In spite of the number and variety of these instruments, however, the parts which they had to play were very indefinite, usually only a figured bass being written out, and the other parts being left to the players' inspiration.

With the rapid development of the opera more artistic accompaniments soon came to be a necessity, and by the

middle of the seventeenth century the choice and arrangement of instruments as well as the accompaniments written for them had greatly improved. By 1650 the three essential elements of the modern orchestra were present, strings, wood, and brass; but the art of writing for them, so as to utilize to the best advantage the different tone qualities, was as yet undeveloped.

The size and character of the orchestra in many cases depended on the available financial resources. Haydn and Mozart wrote many of their greatest compositions for orchestras of small size and little variety, the only ones at their command. The standard orchestra of the time of Haydn and Mozart and even of Beethoven consisted of the following instruments: six first violins, with a proportionate number of other strings, one flute, two oboes, two bassoons, two horns, two trumpets and, later, two clarinets and drums. Composers were expected to write for exactly this combination, and if they overstepped the limit they ran the risk of not having their works performed. It will be noticed that while the instruments of this orchestra are virtually the same as the most essential ones of the modern orchestra, the balance was different, the wood-wind being comparatively strong for the strings. Extra oboes and bassoons were used for *forte* effects rather than more strings, making the timbre quite different from that of the modern orchestra. In the latter half of the eighteenth century the balance of the orchestra became more modern, with a stronger dominance of strings over the other choirs. At this time, too, the string quartet came into prominence.

Previous to this time little attention had been devoted to orchestral color, to the possibilities which lay in cleverly contrasting the different tone qualities of the orchestra. Music for orchestras had been written in much the same way as that for voices, regarding only design and dynamic

effects of plain soft and loud. But from this time on the use of color in orchestral music came to be increasingly studied by composers.

The harpsichord persisted as a member of the orchestra until about the year 1800, the conductor usually leading from this instrument, which was convenient for filling in gaps in the harmony.

After about 1775 the composition of the orchestra was approximately as follows: (a) Quartet of strings as at present; (b) wood-wind—first and second flutes, first and second oboes, first and second clarinets, first and second bassoons; (c) brass—first and second horns, first and second trumpets; (d) two kettle drums. The 'cello was not as yet in common use.

CHAPTER XXVI

FORMS OF INSTRUMENTAL MUSIC IN THE EIGHTEENTH CENTURY

We have seen in connection with the study of the various instruments in use during the seventeenth century how a literature appropriate to their various capabilities gradually began to arise in place of the music written primarily for voices, which was at first all that instrumentalists had at their disposal. The organ, the oldest instrument, was the first for which composers wrote individual music. But the later improvement of other keyed instruments, and particularly of the violin, had the effect of turning the attention of composers to their individual needs and capacities. It is natural that early instrumental music should have been written in the general style that had so long prevailed in choral music, especially in the case of keyed instruments. But the violin called imperatively for a different style of composition. Like a solo voice it required not music in which all parts were of equal importance, but music in which one part was supreme, and the others mere supports. Accordingly, among the earliest distinctive instrumental music was that written at the end of the seventeenth and the beginning of the eighteenth century by the virtuoso composers of that period, Corelli, Tartini, Vivaldi, Veracini, and others. These composers entitled many of their compositions for the violin "sonatas," the term being used according to its derivation to indicate a composition sounded instead of sung, "cantata."

The first of these sonatas, like the clavier sonatas of

Domenico Scarlatti, were in one movement. Later, varying movements were added and two distinct varieties of sonatas resulted: the *sonata da chiesa,* or church sonata, and the *sonata da camera,* or chamber sonata. The former had usually four movements, written in dignified, contrapuntal style, and the latter was made up of strings of popular dance movements. At a still later time the two styles were blended, dance movements being introduced into serious sonatas, for contrast. The development of the sonata from the early forms through the time of Beethoven would be an interesting study for the student possessing the necessary technical equipment. It will be sufficient to say of the early one-movement sonatas that the movement was usually divided into two nearly equal parts, the first ending in the key of the dominant, and repeating; the second beginning in that key and closing in the original key, also repeating. These early one-movement sonatas were naturally short; and as composers wished to produce compositions which should require more time for performance they found it easiest to string together a number of short, contrasting movements. The first half of the eighteenth century witnessed many experiments in the development of forms for instrumental compositions, and a consideration of a few of the forms which were evolved may well occupy us briefly.

A highly perfected form which was an inheritance from the past was the fugue. This contrapuntal form, which had been used so effectively in vocal music and had reached its climax long before, was to be brought to a second culmination in the works of Bach in the eighteenth century. Bach demonstrated in an extraordinary manner the appropriateness of this historic form for the organ; his organ fugues are marvelous examples of the way in which the form lends itself to the piling up of climaxes, unraveling

again to afford the necessary contrast and rest to the ear from the vast volume of continuous sound which is the glory of the organ. The fugues of Bach for clavichord represented the culmination of their kind as well.

Another instrumental form which had been comparatively little used before the eighteenth century, and was consequently not so much an inheritance, was the suite. The suite is often called the forerunner of the sonata, but history shows that the two forms coexisted. It was usually made up as follows: (a) an allemande, a flowing graceful movement in quadruple rhythm; (b) a more lively emphatic courante, in triple rhythm; (c) a melodious and serious sarabande, in slow triple rhythm; (d) a lively and brilliant gigue, in 6–8 or 12–8 rhythm. A prelude, not in dance form, often preceded these four movements. The dances given were not invariable; following the sarabande more than one lively movement was often found, as a gavotte or bourrée, in quadruple rhythm, or the minuet, in triple.

Still another form popular in the eighteenth century was the variation; a short theme, announced with simple harmony, was followed by arrangements in which running figures or varying harmonies play an important part. Variations were also known by the term "double."

The sonata, already referred to in connection with the instrumental forms of the end of the seventeenth century, developed somewhat in the hands of a number of eighteenth-century composers, but it did not reach anything like its modern outline until the time of Haydn. A number of interesting little compositions of the eighteenth century were entitled sonatas. The sonatas of this period usually had four movements, sometimes only three, with slow and quick movements alternating. The composition always closed with a quick movement; and the first quick move-

ment, as in the modern sonatas, was ordinarily the most important. The general plan of the movement was about that already indicated in connection with the single-movement sonatas of Scarlatti's time. One or more of the movements were often in dance form. Occasionally some common feature served to give unity to the four movements; more often there was no apparent connection between the different parts. The general style throughout the sonata was homophonic, or harmonic, rather than contrapuntal.

The concerto of the time did not differ essentially from the sonata in its general style and make-up. Originated in 1686 by Giuseppe Torelli, it usually had three or four contrasted movements, and different instruments or groups of instruments of the orchestra were employed in combination or contrast, whence the name "concerto," a working together. Later, in works called concertos, a solo instrument was supported by an orchestral accompaniment. The earliest of such concertos were for the violin as a solo instrument, with an accompaniment of orchestra. In the early eighteenth century the term was applied to ambitious works for solo instruments alone, or with various sorts of accompaniments. The Italian Concerto, written by Bach in the early part of the eighteenth century, is an example of a composition written for clavier alone, in the sonata form of that time. Handel wrote so-called organ concertos in which the organ and the clavichord had the most important part, with obbligato parts for violin and 'cello.

The overture was originally designed as the introduction to an opera or other dramatic work, but in time it came to have a separate concert use. The overture in the eighteenth century usually had three movements, of which the second was often a minuet, or a movement consisting

of a melody with an accompaniment. Overtures were ordinarily written in harmonic style.[1]

[1] For a fuller discussion of the main forms of instrumental music, especially the canon and fugue, preludes and études, the suite, the variation and the sonata, see my little book, The Appreciation of Music: Ten Talks on Musical Form, chapters II–VII. The Macmillan Company, 1928.

CHAPTER XXVII

HAYDN

With Franz Joseph Haydn, born in 1732, in Rohrau, Austria, we come to the first of a group of great composers in the latter eighteeenth century who are associated more or less with Vienna. Of humble birth, his education was somewhat unsystematic. He was taught to perform on several instruments, but was not required to study the theory of music. That he had to learn for himself, mainly through the study of the works of other composers.

Haydn's career was outwardly uneventful. Serving in early life as a choirboy, and later a Kapellmeister, at the age of twenty-nine he was taken into the service of a royal family, the Esterhazys of Hungary, with whom he remained for thirty years, quietly and industriously composing. At the end of this period, on the death of his patron-prince, Haydn visited England, where he met with an enthusiastic reception, and where he composed some of his best-known works. He died at the age of seventy-seven.

An important feature which distinguishes Haydn from earlier composers is that the greatest volume of his work, and the most significant part of it, was done in the field of instrumental music. Being largely self-taught, Haydn did not have the fundamental knowledge of counterpoint which had been the possession of Bach and Handel, and all his works proceed from a mind to which not counterpoint but harmony was the natural means of expression. It is to be expected, therefore, that Bach and Handel, to whom counterpoint was a natural language, should have

written many vocal works, and that Haydn, who lived in the time of better keyed instruments, and who for thirty years had an orchestra to supply with new music, should have devoted himself mainly to instrumental composition.

Haydn has often been called the father of the symphony, sonata and quartet, but in reality his contributions to all these forms were such as to earn him rather the title of foster-father, as they were in existence before his time. What he actually did was to bring to bear upon forms that were irregular and somewhat chaotic the force of a well-ordered musical mind.

Before Haydn's time the name sonata had been applied to a somewhat loose collection of short movements; Haydn developed what has since been called the "classical form" for the sonata, symphony, and string quartet. This form included three or four movements, the first and last being the most essential. These are usually lively allegro movements, the first being written after a certain plan, which is called the sonata form. The second movement in the classical sonata is a slow, song-like piece, while the third, often omitted, is a sprightly minuet. Beethoven later substituted the scherzo for the minuet. The expression "sonata form" always refers to the plan of the first movement of a sonata; the last movement sometimes follows the same plan but is more often a rondo.

In the sonata form two themes are essential. The first is usually lively or energetic, occasionally preceded by a slow introduction. After it has been given out once it is sometimes reiterated; then follows a transition to a related key in which the second subject, usually song-like in style, is given out and reiterated. The first part, or exposition, ends in the related key, often after a short concluding section called a coda, and is repeated from the beginning. Starting out in this key, which is not the origi-

nal key of the sonata, there follows after the exposition the second section of the movement, known as the development section. This part may be long or short, according to the ingenuity and skill of the composer. The two themes, or fragments of them, are here combined with other material and often transposed to other keys; sequences and transitional material bring the development section to its conclusion, which is as a rule in a foreign key. The third part opens with an emphatic return of the first key, and the reintroduction of the two main themes. This third section is called the recapitulation. It is commonly similar to the exposition, except that the second theme appears in the original key. A coda brings the movement to a close.

This form, the so-called sonata form, is also called "first movement form," and this term is less misleading. The last movement is usually written in what is called rondo form, which consists of one theme several times repeated, with interludes of different material connecting the various appearances of the theme.

The importance of an understanding of the outlines of the sonata form is evident when one remembers that not only sonatas for solo instruments are written after this plan, but quartets and symphonies as well. Haydn used the sonata form for the many quartets and symphonies which he wrote during his thirty years' connection with the house of Esterhazy.

One of the most interesting and distinctive services rendered by Haydn to music was his bringing into prominence the string quartet, now recognized as standing for the purest type of music. Haydn's string quartets prove that after all he had sufficient contrapuntal technique for working purposes. In such compositions it is essential that all the parts possess melodic interest, even though they

are not all equally important. Haydn's work in this line remains a standard for all other attempts in this exceedingly difficult field.

In most of Haydn's writing, however, as has already been indicated, a pure melodic and harmonic style prevails. Haydn adopted Philipp Emanuel Bach, rather than his distinguished father, as a model. Being of the common people himself, Haydn was keenly in sympathy with the music of the people, which was marked by well-defined rhythm and simple harmonies. Of mixed lineage, in which Slavic and German elements mingled, and moving nearly all his life within a narrow strip of territory immediately east and southeast of Vienna, where Austrian, Hungarian and Croatian strains were interfused, Haydn was influenced by Croatian folk-music in the direction of an irregular phraseology, which distinguished his style from the more purely Teutonic style of, say, Mozart. "This impulse to naïve, sturdy and jocund expression," as Pratt excellently says, "when passed through the medium of his own artistic nature, with its love of clarity, symmetry and social appeal, gave rise to an idiom of construction and form that became a model for a long period."

Haydn contributed greatly to the development of the orchestra, for which he had so extended a practical experience in writing. He made the quartet of strings the main basis of the harmony, increasing the number of strings and reducing the wood-wind, which he relieved of the main burden of the harmony and used for special effects.

Haydn's fame rests on his oratorio, The Creation, as well as on his instrumental works. This oratorio followed a visit he made, after he was sixty years old, to England, where he came under the influence of the Handel oratorios. His music, particularly in the choruses, shows the influ-

ence of Handel's style, but it is more artless and simple than that of Handel.

Haydn was lacking in dramatic instinct, and though he wrote numerous operas they were not particularly successful. A field which he did not enter was that of organ music. It should of course be remembered that during most of Haydn's productive period he wrote to satisfy a definite demand; he had an orchestra on his hands, and a prince who was insatiable in his desire for new music.

Haydn's facility in writing must have been extraordinary, for the list of his compositions contains approximately six hundred, including one hundred and twenty-five symphonies, seventy-seven string quartets, thirty-five string trios, thirty-one concertos, sixty-six compositions for wind and strings, and fifty-three piano sonatas, in addition to a large number of vocal works, including nineteen operas, five oratorios, and fifteen masses, with much other church music.

CHAPTER XXVIII

MOZART

WOLFGANG AMADEUS MOZART is one of the most beautiful and pathetic figures in the whole history of music. Possessed of genius of the purest, most matchless quality, he was allowed by his generation to feel always the press of poverty and want of appreciation. He lived only thirty-five years, but through thirty of them he poured forth an incessant stream of melody.

Mozart was born in Salzburg, Austria, in 1756, and began playing and composing before he was five years old. His father took the seven-year-old boy and his elder sister on concert trips to exhibit their exceptional precocity. The father, a violinist, was Mozart's first teacher. Travel in a number of countries, including Italy, as well as the study of music, equipped Mozart for his life work. When he was twenty-five years old he left Salzburg, always distasteful to him on account of the degradations to which he was subjected by his employer, the archbishop, for Vienna, where he spent the last ten years of his life.

The position of Mozart in the history of music is unique. He is usually thought of in connection with Haydn, and often compared with that master because the two men were contemporary; that is to say, Mozart's short life of thirty-five years occurred during the long life of Haydn; but Haydn, first the model for some of Mozart's work, was later to learn from the younger master who, in his phenomenally rapid development, outstripped his teacher.

Mozart composed in all the musical fields known to his time, producing an astounding variety and amount of music, especially when it is remembered how short was his span of life. In a topical study of the history of music his name would appear repeatedly, on account of the notable work which he did in a number of different lines. He is perhaps best known for his operas, but he wrote with such facility in all forms that it is hard to say what was his real preference. Mozart affords a striking example of the power of pure genius. He did not theorize or speculate about his art, neither did he consciously set out to improve any existing form, nor to reform the opera; the vast improvements which he effected were simply the result of his musical impulse's following its bent.

Probably no genius has ever been more gifted by nature than was Mozart. Music seemed to be to him as natural a means of expression as language is to most people. The perfection of his finished product is not due to labor and self-criticism, but to pure inspiration. His wife once said of him that he composed music as readily as other people wrote letters. He had one of the most remarkable musical memories on record, often planning a whole movement in his head with such accuracy and completeness that when he first set pen to paper he was practically making a copy of the movement.

Mozart's most characteristic feature was his gift for melody. Possessing a solid musical education, trained in the arts of counterpoint as well as in the more modern harmonic style of writing, yet his natural bent was for beautiful melody of the Italian style, and for a classic form of perfect contour and symmetry. His German nature furnished the necessary balance for his Italian training, preventing the pure beauty at which he aimed from degenerating into triviality.

Mozart's earliest attempts at composition were some small instrumental pieces. As a child he was taught to sing and to play the piano, violin and organ, so that he gained ample technical knowledge of the instruments for which he was soon to compose. His first published composition was a little minuet, written at the age of five. It was not long, however, till he invaded broader fields. His first operatic attempts were made at the age of eleven, and from this early age to the time of his death he poured forth a steady stream of compositions, more than a thousand in all.

The greater part of Mozart's work is in the line of instrumental music. He composed twenty-one sonatas for piano which still possess much interest, though his most charming ideas are not found in them. He followed Haydn in the writing of string quartets, and surpassed the older master in this field. The six string quartets which he dedicated to Haydn are fuller and richer than most of Haydn's, besides possessing grace of melody, and indicating an unparallelled command of the technique of quartet writing. These masterpieces of pure and delicate voice-leading are still heard with unabated enjoyment on programs of chamber music. The twenty-eight concertos for piano and orchestra rank higher than the piano sonatas and some of them are still performed.

Mozart's symphonies mark an advance upon those of Haydn, particularly the last three, upon which his fame principally rests. He used the instruments of the orchestra with more freedom than Haydn had done, besides expressing within the classic form of the symphony more varied feeling. Aside from employing the important instrumental styles (sonata, concerto, quartet and symphony), Mozart wrote much instrumental music in less-used forms, such as serenades for orchestra, string quintets, piano quintets, quartets and trios, variations and fantasias.

Mozart's work in the field of opera was such as to entitle him to a conspicuous place in every history of the development of opera. He wrote some twenty-one operas and operettas, of which the first and last were German, but most were settings of Italian librettos, with the music done in Italian style. Yet, without taking the trouble to theorize about the matter, as Gluck had done, Mozart improved on the Italian style of opera, by making his characters dramatically truthful. It has been asserted that in delineating character in his operas Mozart has been equaled only by Wagner.

Mozart's first German operetta, Bastien und Bastienne, was composed and performed when he was twelve years old. Twenty-three years later his last opera, also in German, Die Zauberflöte, The Magic Flute, was performed. His intervening works were mostly Italian operas.

There was in Mozart's time considerable agitation on the subject of a national German opera, and early in Mozart's career he was commissioned by the Emperor of Austria to compose a characteristic German opera. Of course no models for such a work were in existence, aside from the simple *Singspiel,* which was really only a play with incidental music. Mozart undertook to fill the order, however, and produced the opera called Die Entführung aus dem Serail, The Abduction from the Seraglio. It was in fact written in the Italian style, but with a greater perfection than that attained by the Italians, and with perhaps more warmth and expressiveness in some of the arias. The opera was very well liked, but did not arose enthusiasm on the ground of any strikingly Teutonic qualities.

Mozart was not at all fastidious about his librettos, some of which are pure patchwork, and one almost unintelligible to the ordinary hearer. That is The Magic Flute, his last opera, written to exalt freemasonry, with which

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Mozart had latterly become infatuated. It accordingly takes a freemason to understand the implications of the text. The opera was written at the request of a German manager who had the idea that the German public would be pleased with a magic opera, and it would seem that his judgment has been vindicated. Whatever may be said of the text, the music has the utmost charm.

Le Nozze di Figaro, Figaro's Wedding, brought out in 1786, is considered one of Mozart's great operas, although not the best. It is criticised as being musically not quite in harmony with the words.

Don Giovanni, brought out first at Prague in 1787, is usually considered the composer's strongest opera. This opera Mozart intended for an experiment in the field of *opera buffa*, styling it, on the title page, *dramma giocosa*. It was designed for production in a small playhouse, with a small orchestra, but modern presentations alter these conditions, magnifying it into a grand opera, and in so doing defeat the original intention. The character-drawing in this opera is unsurpassed, while the climax, at the end of the second act, is an anticipation of Wagner's style and methods. This opera met with great success when first presented. It retained its popularity for nearly a century.

With all his genius and facility for composing, Mozart was no innovator, and he was unable to satisfy the demand of the German public for national opera; but though he did not originate German opera he did raise Italian opera to its highest point.

Mozart's operas, though so individual and out of the beaten path, exercised no immediate influence on the opera writing of the time. As he himself had written without reference to the other composers of the day, so composers after him proceeded along their own lines without profiting from the examples he bequeathed to them. Yet the

inheritance he left for later generations, who have the wit to appreciate his genius, is matchless. Beethoven's following him so closely had the effect in a measure to overshadow Mozart; but he cannot fail to be appreciated by all who have souls for pure beauty. Sir Hubert Parry estimates the place of Haydn and Mozart in the history of music as follows: "There is hardly any branch or department of art which does not seem to have been brought to high technical perfection by Haydn and Mozart, and if the world could be satisfied with the ideal of perfectly organized simplicity, without any great force of expression, instrumental art might well have stopped at the point to which they brought it."

CHAPTER XXIX

BEETHOVEN

Ludwig van Beethoven is, like Bach, one of the monumental figures in the history of music, a genius who brought to their culmination the musical forms in use before him and marked out new paths for those who should come after him. He is called by the English historian Hunt "the greatest of German composers, and the most universal musical genius the world has ever produced."

Beethoven was born in Bonn, Germany, in 1770. His father, himself a singer, early perceived the child's talent, and set him to practicing on the piano, but unfortunately neglected his general education. When eleven years old he was playing Bach's Well-Tempered Clavichord, and at the age of seventeen he went to Vienna, hoping to study with Mozart. His mother's death recalled him, but in 1792 he journeyed again to Vienna, and from that time made the city his home. He became a voracious reader, and through his fondness for the best literature he in time supplied the missing early education. In Vienna he soon became celebrated for his piano playing and improvising, and there he made a few life-long friends.

Like all Germans, he loved nature, particularly the woods, and much of his music was planned on his daily walks. He never married, but lived always in lodgings, and changed those frequently. The tourist seeking to find Beethoven's dwelling in a suburb of Vienna is bewildered by the number of houses which bear plates announcing, "Hier wohnte Beethoven."

As the life of Beethoven was almost evenly divided between the eighteenth and ninteenth centuries, so his style, starting in a manner similar to that of the classical composers of the eighteenth century, progressed with his maturity until it included the main characteristics by which we know the nineteenth century. In the respect that he devoted his main powers to writing for instruments rather than voices he differs from most of his predecessors. Haydn might be named as an eighteenth-century musician who was mainly interested in composing for instruments; but Haydn wrote twenty operas, church music, and his famous oratorios, while Beethoven's vocal works consist of only one opera, two masses, some cantatas and a number of songs, the main volume of his writing being for instruments.

What music Beethoven did write for voices was not altogether successful; he never made a study of the voice as he did of orchestral instruments, and much of his writing for voice is not singable, for he treats the voice almost as if it were an orchestral instrument. Beethoven's one opera, Fidelio, is a rich and dramatic production; but its main strength lies in its treatment of the orchestra rather than in its vocal score. His Mass in D, composed in the latter part of his life, ranks with Bach's Mass in B minor, the two masses being considered the most colossal works ever composed for the Catholic church. But the technical difficulty of this great work, as well as its dramatic character, precludes its use in actual church services.

It is in Beethoven as an instrumental composer, then, that we are mainly interested; the Beethoven of the symphonies, string quartets, trios, overtures and pianoforte sonatas. Unlike many other composers, Beethoven did not devote himself to one particular type of composition at a time; a study of the dates and opus numbers of his

works shows that he worked constantly in a variety of forms.

The most important characteristic of Beethoven's style, one which distinguished him sharply from the older masters, is the emphasis which he places on content and expression rather than on formal design. It is apparent in the works of both Haydn and Mozart that design was the prime essential in their working scheme. Mozart could rule off the exact number of measures for a movement in advance and fill them in without making an alteration, and with Haydn the pattern of sonatas and symphonies is regular and perfectly obvious.

But Beethoven, who for a time studied composition with Haydn, and who began his composing in the forms bequeathed to him by Haydn and Mozart, soon chafed within the narrow limits they had set, and found his irrepressible impulse for self-expression enlarging and expanding these molds until they became hardly recognizable. Beethoven cast most of his important compositions in the sonata form which Haydn and Mozart had used so extensively; but instead of being shaped by the form, he molded it to suit his own ends, giving his ideas free rein and always preferring their adequate expression to keeping any arbitrary form intact. He fitted the cradle to the child rather than the child to the cradle.

It is not to be expected that a genius whose main characteristic in composition was richness of content would display the same facility in writing nor develop at so early an age as one with whom form or pattern was the main consideration. Beethoven early showed his musical talent, but did not perform wonders in youthful composition, like Mozart. What he had to say was not of a sort to be uttered by a child. Throughout his life, even after the full development of his technique, his utterances were

made with difficulty. His first draft was never the final one, but was subjected to much laborious revision before the composer considered his conception to be appropriately embodied. A study of the sketch books which Beethoven began keeping early in life shows in a most interesting way his manner of improving and polishing his original drafts. His method of work was as different from that of Mozart and Schubert as his finished productions were different in character from theirs. His rugged and passionate, often stormy, conceptions tore their way out of his brain, and could not be written down with the first touch of the pen to paper.

Beethoven's compositions are often divided by critics into three classes: Those of his early period, said to belong to his first manner, those of his middle period, or the second manner, and the final works, in his third manner. The youthful works, while more expressive than those in similar form by his teachers and contemporaries, are not striking innovations on their methods. Beethoven did not set out with the deliberate intention of discarding the models of the past and establishing new ones, but in the course of time the growth of his powerful genius necessitated a departure from traditional methods. This development marked his middle period, in which it has been said that he went his own way, appearing in all his originality and strength. In the third period he cast away the last restrictions, became the "prophet and dreamer," giving utterance as he would to his vast conceptions, and letting the outer form take care of itself.

I shall sketch briefly the salient characteristics of Beethoven's work, and the innovations which he inaugurated, regarding first the sonata.

In the sonatas of his predecessors there had been no particular relation between the different movements, but

Beethoven connected his movements in mood and occasionally in material. In the first movement he enlarged the so-called development section, proving himself a consummate master in developing themes and exhibiting them in all possible lights. He also expanded the coda and increased its importance, occasionally making it the climax of a movement.

His slow movements have a depth and tenderness hitherto unknown, and his final movement is broader and more masterly than preceding finales. For the time-honored minuet of earlier masters Beethoven, after his early works, substituted the scherzo, which forms a more effective contrast to the slow movement. In this sonata scheme of three or four movements, with the first one following a more or less definitely established program, Beethoven cast not only his piano sonatas, but his string quartets and the great orchestral symphonies, molding the pattern, however, as we have seen, and controlling it instead of being controlled by it.

Another instrumental form of which Beethoven was fond was that of the theme with variations, which had been popular with many older composers. His are glorified variations, however, not mechanical arrangements of the main harmonies of the theme, but its rich and beautiful developments.

With Beethoven the art of orchestration assumed essentially its modern form. He did not introduce unusual instruments nor strive after eccentric effects, but he employed the normal orchestra, about as we know it now, to the best advantage. He made a study of the individual instruments of the orchestra, acquainted himself with their possibilities and limitations, and was consequently able to obtain from them their best effects.

The fertility of Beethoven's imagination and the variety

of style and subject exhibited in his different works were extraordinary. It was never necessary for him to repeat himself; he possessed a wealth of ideas which was apparently inexhaustible. But with all the sublime utterances to which he gave expression he felt towards the end of his life that he had made only a beginning toward giving out the rich stores of his imagination.

The tragedies of his life, the deafness which became apparent before he was thirty and increased until it became total, shutting him out from human companionship as well as from his own kingdom of sound, and the miscarriage of his plans for his nephew, doubtless shortened his life, besides decreasing the productivity of his last years. Still, if Beethoven's life had been happier his music might not have been so great. It is best to accept what he has left us without bemoaning too much the tragic conditions which brought it forth.

We may regard briefly the characteristics of the works of Beethoven in the different periods of his career. The first period, or manner, extended to about his thirty-fourth year, and to his fiftieth opus number. A large number of the piano sonatas fall within this period, as well as two of the concertos for piano and orchestra. His first symphony is also included in this period, as it was written when the composer was twenty-nine years old. In these works a mature genius is apparent; one whose many-sided greatness combined structural ability with meticulous care in details.

After opus fifty many great works appeared in rapid succession; the second symphony, the Waldstein sonata for pianoforte, the third symphony (Eroica), the G major pianoforte concerto, the fourth, fifth and sixth (Pastoral) symphonies, the violin concerto, and Beethoven's one opera, Fidelio. About forty opus numbers may be said to be-

long to this second period, all marked, in their emphasis on dynamics, by increasing emotional intensity. Beethoven's distress over his rapidly growing deafness and the crucifixion of his proud and sensitive spirit incurred by successive disappointments in love are reflected in the music of the time, particularly in the piano sonatas, which are his most intimate expression.

With the numbers in the nineties the second great change begins to be discernible in Beethoven's style. To quote Sir Hubert Parry: "It seems as if his art had widened out from being the mere expression of his own wonderful personality, and had become the interpreter of the innermost joys and sorrows of all human creatures." The ninth symphony and the last piano sonatas belong to this period, composed when Beethoven was totally deaf. These later works were for the most part incomprehensible to Beethoven's contemporaries, so far overstepping the limits to which they were accustomed that they could not adjust their minds to them at all. But to later students of Beethoven these works of his final period are the most prodigious. He himself considered his Mass in D, which belongs to the last period, his greatest work. In the ninth or Choral symphony he is thought to have reached what he felt to be the extreme limits of instrumental expression and so to have been impelled to employ voices to assist in attaining the climax of the composition. A glorious setting of Schiller's Ode to Joy brings the culmination of the ninth symphony. "Thus," in the words of Paul Landormy, "Beethoven at last magnificently realized a project which had haunted him his life long; that of celebrating joy, joy the conqueror of grief, joy which liberates man and brings him nearer God."

Other monumental works were seething in his brain; a tenth symphony was even sketched when death took

Beethoven, on March 27th, 1827. In a violent thunderstorm, a clash of the elements to which he was so akin, Beethoven's spirit went out to meet them. His funeral was attended by a vast concourse of people. His grave, in a cemetery of Vienna, is marked by a flat stone from which rises a monument bearing a lyre and the single word "Beethoven."

"He who wishes to reap tears," Beethoven once entered in his Journal, "should sow love." The answer may be given in his own words, as quoted from Pliny: "Tametsi quid homini potest dari maius quam gloria et laus et æternitas: What more can a man hope for than fame and praise and immortality?"

Illustrative Records

Bach: *Concerto in D Minor* for two violins, *Suite in B Minor* for Flute and Strings (COLUMBIA); *Toccata and Fugue in D Minor,* arr. for orchestra, *Prelude and Fugue in C Major* and *in C Minor* (piano), *Fantasie and Fugue in C Minor* (organ), Two selections from the Christmas Oratorio (vocal) (VICTOR).

Handel: Several numbers from The Messiah, *Gavotte in B Flat, The Harmonious Blacksmith* (harpsichord) (VICTOR); *Water Music Suite* (orch.) (COLUMBIA); *Air* from Rinaldo, *Largo* from Xerxes (BRUNSWICK).

Gluck: *Air* from Orfeo ed Euridice (COLUMBIA); *Ballet Suite* (orch.), *Gavotte* from Iphigenia, *Andante* from Orpheus (VICTOR).

Haydn: *Fourth Symphony in D Major,* several string quartets (COLUMBIA); *Emperor Quartet, Quartet in D Major, Trio in G Major, Toy Symphony* (VICTOR).

Mozart: *Jupiter Symphony* (BRUNSWICK); *Concerto in A Major* for Violin and Orchestra, *Quartets in B Flat Major* and *in C Major* (COLUMBIA); Vocal selections from The Magic Flute, Marriage of Figaro, Don Giovanni (BRUNSWICK); *Gloria* from Twelfth Mass, *Overture* to Marriage of Figaro, *Quartet in B Major, Symphony in G Minor* (VICTOR).

Beethoven: Nine Symphonies, *Kreutzer Sonata* for Violin and Piano, *Sonata in A Major* for Violoncello and Piano, *Piano Sonata in C Minor (Pathétique), Sonata in F Minor (Appassionata),* seven string quartets, *Trio in B Flat* (COLUMBIA); *Fifth Symphony (C Minor), Seventh Symphony (A Major)* (BRUNSWICK); *Concerto in D Major, Concerto in E Flat Major, Coriolan Overture, Egmont Overture, Fidelio Overture, Missa Solemnis (Solemn Mass), Third, Fifth, Seventh* and *Ninth Symphonies,* three quartets (VICTOR).

PART FIVE

ROMANTIC MUSIC AND THE DEVELOPMENT OF OPERA

EARLY NINETEENTH CENTURY

CHAPTER XXX

SCHUBERT

BEGINNING in the later compositions of Beethoven, and apparent increasingly in the works of a group of composers belonging to the first half of the nineteenth century, is an element which differentiates them from those of earlier musicians. Instead of aiming at sheer, impersonal beauty these men made their music primarily an avenue of emotional expression and a medium for the individual imagination. In their works content is exalted over form, which had been the chief concern of the so-called classical composers. Influenced by the romantic movement in German literature, these composers are generally known as the romantic group in music. While they naturally resist hard and fast classification, a consensus of opinion includes Schubert and Mendelssohn on the border, and Weber, Schumann, Chopin, Berlioz and Liszt well within the field.

Franz Schubert, with the exception of Weber the oldest of the group, was born in a suburb of Vienna in 1797, one of fourteen children. His father was a schoolmaster, and from him the boy received his first instruction. Schubert's remarkable musical ability early manifested itself, and he was entrusted to the village choirmaster for music lessons. During his twelfth year he was first soprano in the Lichtenthal choir, whence he was sent to a school for training choristers. Here he began to compose, being hampered at first by lack of music paper, a need later supplied by one of the older pupils.

Schubert remained in the school for five years, a time

when long hours of work and insufficient nourishment undoubtedly sowed seeds of future ill health. He neglected the opportunities for general study afforded by the school in favor of composing music, and on leaving he devoted himself altogether to music.

It is fortunate that for Schubert music was his very life, that he was constantly composing and accordingly transported for the time above the actual world, for from the world about him he had little but disappointment and lack of recognition. He idolized Beethoven, but not until the great master's last illness were the works of his young contemporary called to his attention. Goethe, many of whose poems are now known chiefly through Schubert's settings, took no notice of a packet of songs that arrived one day in his overflowing mail-box. Schubert spent his days in poverty, and died of a fever at the untimely age of thirty-one, one year after the death of Beethoven, near whom he was buried.

Important as are the works of Schubert in fields other than that of the song, his brilliant position in the history of music is mainly due to the multitude of songs which he poured forth with a spontaneity unrivaled by any other composer. While in some minds the name of Franz Schubert may be associated with symphonies and piano pieces, by far his greatest audience admires and loves him for his songs.

Comparatively untrained in the technique of composition, he did not seek by devices of counterpoint and thematic development to make the most of the musical ideas that occurred to him. His imagination was boundlessly rich in ideas, and he spent with a lavish hand. With gifts of such a character it is clear that small forms were his best expression, and particularly a form in which the voice, the melodic instrument *par excellence,* could be the

vehicle of his unsurpassed melodic invention. But in writing songs Schubert did not choose a form that he found ready to hand. Neglecting the popular operatic aria, in which the words were more or less a mere excuse for the music, he turned to the German folk-song, till then unrecognized as a potential art form, and developed from it as a foundation a vocal form in which the music is a sincere and appropriate expression of the poetic atmosphere of words themselves beautiful and worthy. He thus became the father of the song, a form since employed by nearly all great composers, and one unsurpassed for condensed beauty and expressiveness. Schubert thus bore the same relation to the development of the song that Haydn and Mozart bore to the symphony and the string quartet.

To the mind of Schubert more than to that of any other musician poetry called into being musical ideas, and poetry seems to have furnished the inspiration for much of his instrumental as well as for his vocal music. His appetite for poetry was insatiable, and it was difficult for him to find enough in contemporary literature to satisfy it; accordingly he occasionally set inferior words to music, appropriately enough to inferior music. His natural taste, however, was fine, and he chose for the most part great poetry, for he lived, fortunately, in the golden era when the poems of Goethe and Schiller were new to the world.

In Schubert's art the music and poetry are fused with a perfection then unprecedented, and seldom attained by song composers since. His accompaniments are no less epoch-making than his melodies, being an important and integral part of the whole effect, not the mere harmonic support for the voice. They do not feature innovations in harmony, being largely based on the time-honored alternation of tonic and dominant chords, but in rhythm and choice of figures they are original and extremely charac-

teristic, as well as of never-ending variety. These striking and appropriate piano parts occurred to him apparently simultaneously with the melodies, so that the transcribing of them was like copying, not painstaking arrangement. The famous ballad, The Erlking, written when the composer was eighteen, affords an example of a song which sprang from his fancy full grown. He read the poem a few times and dashed down the song, with its rushing accompaniment, in tumultuous haste. Like Mozart, and unlike Beethoven, he made no sketches, even of his larger works, and once they were written down he rarely made any revisions.

A study of Schubert's life reveals that his eighteenth, nineteenth and twentieth years were most fruitful in composition. He apparently read poetry incessantly, and set it to music as fast as he read it. Many of his finest songs belong to his teens, songs which his later work could not eclipse; but in his later years Schubert composed considerably in larger forms, and this circumstance doubtless accounts partly for his apparent decrease in productivity.

We turn to a brief consideration of Schubert's work in fields other than that of the song. He was interested in opera-composing, and made a number of attempts at producing operas, but they were not successful. For all their many beautiful melodies they were not essentially dramatic, and the texts were for the most part unworthy, and not of a character that could inspire the composer to his best efforts. Schubert is said to have been depressed by the failure of his operas to obtain even a hearing, but after such disappointments he fell to composing with redoubled energy. Song-composing was especially grateful to him after an operatic failure because in such work he was not obliged to regard the pleasing of a possible public, nor the gratification of a particular singer. He then com-

posed, as Goethe is said to have written, to express himself; and a song once completed and tried over he was apt to lay it away and forget it.

Many of Schubert's instrumental compositions suffer neglect on account of their length. This feature is traceable to two causes, the wealth of his ideas and his lack of theoretical training. He did not know how to compress his music nor to shape and mold it, as Beethoven did. In the act of composition he was apparently transported to a region where the passage of time is of no moment; but that is not always the case with an audience, upon whose protracted attention conductors and performers hesitate to depend. Schumann never objected to what he called the "heavenly length" of Schubert's instrumental works.

Of Schubert's ten symphonies the best known and probably the finest are the Unfinished Symphony, in B minor, and the tenth, in C major. The former, though written six years before his death, never received the last two movements that go to make up a regular symphony, yet it is one of his best-liked works, because of its highly melodious character. Schubert's long list of compositions includes chamber music, several masses for church use, a number of secular cantatas and choruses, and many sonatas and other pieces for the piano, more than eleven hundred compositions in all. He shares the fate of most great composers in that a comparatively small proportion of his work is performed. When one writes so voluminously it stands to reason that some of his work will be neglected, and it is usually the case that performers choose compositions which others are doing instead of seeking out new and unknown ones. Accordingly it frequently happens that a composer's fame rests upon a small and comparatively unimportant part of his whole production. In the case of Schubert, however, one feels that it is prob-

ably the most significant portion of his work that has survived. Unknown and unappreciated as he was in his lifetime, a great part of the credit for the diffusion and even the publication of many of his works is due to the interest and friendly efforts of Schumann and Mendelssohn, put forth after the death of Schubert. Such critics may be trusted to have found the best in the rich store of manuscript.

CHAPTER XXXI

MENDELSSOHN

Felix Mendelssohn-Bartholdy, who came of a Jewish family of wealth and distinction, was born in Hamburg, Germany, in 1809. His grandfather was the philosopher, Moses Mendelssohn, an enthusiastic disciple of Spinoza, and his father a business man of keen mentality and artistic tastes. In 1811 the family removed to Berlin, where they established a home which later became a conspicuous center of musical activity. Fanny Mendelssohn, four years older than Felix, was almost as gifted as her brother, and the children received every advantage both as to general education and musical training. Under the tutelage of some of Berlin's most celebrated teachers, Felix developed into a musical prodigy. He was particularly precocious as a pianist, but he studied violin playing and musical theory as well.

Early development is apt to characterize a type of mind the distinguishing feature of whose production is clarity of style rather than depth of content, and Mendelssohn, like Mozart, composed when still a child. He thought in music, and his conceptions took shape easily in molds not deep, perhaps, but delicate and graceful. His early study of harmony and counterpoint furnished him an adequate technique for the expression of his musical ideas, and by the time he was fourteen he had produced a number of acceptable compositions.

One of his theory teachers, Zelter, was a friend of Goethe, and, convinced of the boy's exceptional quality, he took his talented pupil, then twelve years old, to visit

the master at Weimar. It is a tribute to the young musician's personality as well as to his musicianship that Goethe conceived a liking for him, for the old aristocrat did not lightly encourage young pretenders.

At the age of sixteen Mendelssohn visited Paris with his father, Paris, from which the older Mendelssohn had once written, "every entrance into Paris is an important epoch in one's life." It was important for the young musician at this juncture, for his father had in mind presenting him to some of the principal musical personages of the time with a view to confirming or denying his ambitions for a career in music.

The results of the visit were apparently satisfactory, for from this time on Mendelssohn devoted himself with increased energy and enthusiasm to composing. Musical friends of the family combined with some of its members to organize an orchestra for trying his compositions, while young Felix conducted. Musicians visiting in Berlin made a point of being present at these Sunday morning presentations of Mendelssohn's works, and thus he gained fame as well as practice in conducting, and the immediate opportunity to test his works through hearing them.

At the age of twenty Mendelssohn made his first visit to England, where he had a foretaste of the generous and sympathetic appreciation which in time made London seem a second home to him. At twenty-four he held a position as music director in Düsseldorf, whence he removed two years later to Leipzig, to become conductor of the Gewandhaus orchestra concerts. Leipzig was at that time a strong rival of Berlin as a music center, the spirit among musicians was more fraternal, and the orchestra responded increasingly to Mendelssohn's enthusiastic direction. He had time for much composing, and in the course of two years he married a young woman of refined

nature and congenial tastes. Altogether his life in Leipzig left little to be desired.

In 1843 he founded the Leipzig Conservatory, the oldest in Germany, an institution which is still a Mecca of music students. Schumann became a teacher in the conservatory, and a friendship arose between the two men, despite certain fundamental diversities in their dispositions. Mendelssohn did not care for Schumann's journalistic endeavors, and Schumann, in turn, must have found the director's style in music a little conservative.

In 1842 Mendelssohn made another visit to England, where he was received at court and played for the young Queen Victoria, who in turn sang to his accompaniment and presented him a ring inscribed with her initials and the date. In 1846 his oratorio Elijah was performed with great success in Birmingham, and the following spring four other performances in England followed. The success of the Elijah in England was comparable to that of Handel's great masterpiece there, and Mendelssohn was taken into English hearts much as Handel had been, a century before.

The strain of these public performances, however, combined with a blow which came in the death of his sister Fanny, to whom he was deeply attached, had a serious effect upon his health, already impaired from overwork. He survived his sister only a few months, dying at his home in Leipzig in November 1847. He was not yet thirty-nine years old, but had crowded into his short span of years the endeavor of a long lifetime.

The list of Mendelssohn's works includes songs for solo voice, part-songs, piano pieces, organ sonatas, orchestral overtures, chamber-music, and the two oratorios, St. Paul and Elijah. He marked out no new paths in composition, in fact he was more than once praised by conservatives

for his services to classicism. At a time when the musical atmosphere was charged with romanticism he went his own way, and that way was a graceful mean between the old and the new. His great popularity attests sufficiently the fact that he was no image-breaker. But he wrote conservatively from conviction, not from a desire to please. Had his life been less smooth and fortunate his music might have sounded greater depths.

He is classed as a moderate romantic because of certain imaginative features of his music, particularly the orchestral overtures, which represent him at his best. Nature appealed to him strongly, and inspired the Midsummer Night's Dream music, and the Hebrides overture. He liked to write fairy music, and was very successful in the playful scherzo form. His appreciation of the literature of the Bible inspired his two oratorios, which are considered the most successful since Handel and Haydn. As a trained contrapuntist he wrote easily and well for choruses.

Mendelssohn was a devoted son and brother, a delightful friend and correspondent, a polished man of the world, and a generous patron of the music of others. He will perhaps be longest remembered for his service in reviving the music of Bach, most of which had suffered neglect. The great St. Matthew Passion received its first adequate presentation at his hands.

For moderns, however, Mendelssohn's music has for the most part a scanty appeal. The tide of fashion has of late receded so radically that many idols of the past now suffer comparative neglect. Some of his music is still popular with older music lovers, however, and it is conceivable that he may one day be borne in on a new tide of change, as Bach and Handel have lately come into their own.

CHAPTER XXXII

SCHUMANN

Robert Schumann illustrates more strikingly than either Schubert or Mendelssohn the tendencies of the romantic school of music, for his nature inclined strongly away from the accepted classical models and towards a style in which individual expression was the supreme end. Beethoven before him had exalted expression over form, which had been the first desideratum of his predecessors, and in his later works he had well-nigh thrown to the winds the old rules and tenets. Still he retained to the end the main outlines of the sonata for his great instrumental works.

In Schumann, however, content was from the first the chief interest. No consideration weighed so much with him as the embodiment in music of the fancies that possessed his imagination. And since he was fearless in the matter of innovations, a man of broad general culture as well, and able to support by his critical writings the new departures in his music, he is regarded as one of the most original and interesting composers of the group known as the romantic school.

Almost an exact contemporary of Mendelssohn, born one year later, or in 1810, Schumann was likewise a German. His father, a native of Saxony, was a man of literary tastes, an author and translator as well as a bookseller. He was interested in the talent for music early exhibited by his son, though it is not probable that he seriously considered the possibility of music as a future profession for the boy. When Schumann was sixteen, however, his father died, and his mother sent him to Leipzig to study law. As

the city proved more attractive to young Schumann for its opportunities in music than in law, he sought and eventually gained permission to study music seriously for six months in order to prove his ability, and he devoted himself heart and soul to the task under the able instruction of Friedrich Wieck. It is inconceivable that he should have decided otherwise than in favor of music, although, on account of parental reluctance, the issue seems to have remained in doubt for several years.[1]

As it was comparatively late in life that Schumann's serious instruction in music began, and as he was eager to vindicate his choice to his mother, he sought to shorten the process of acquiring technical facility, and attached to his right hand a mechanical contrivance designed to increase independence in the fourth finger. The effect, however, was to lame the hand permanently, and thus to close for him the possibility of the pianistic career at which he had aimed. One good result accrued from this unfortunate accident: since it put an end to his ambitions as a virtuoso it was the cause of Schumann's turning to composition as a life work.

About 1830, when Schumann was twenty years old, he began composing, devoting himself from the first to the piano, for which he wrote almost exclusively for the next ten years. From the beginning Schumann's work was remarkable for its originality of both form and idea. His impulse was not so much merely to create music as to give expression to his poetic imagination; accordingly his production differs widely from that of the classicists. With a broad general education, but comparatively limited technical training, he started on the work of composition unbiased in favor of certain established forms. His works

[1] Compare the complaint in his letter to his mother, written at the age of twenty: "My whole life has been a twenty years' war between prose and poetry—between law and music."

from the beginning were prodigal of ideas, a short piano piece often containing material that would have served another composer for a symphony.

Among the piano pieces of the first ten years many were innovations in form, and some established fashions that have been followed by many succeeding composers. A novel and interesting set of very short pieces is the Papillons, or Butterflies, his second published work. The title in this case is not literal, but is meant to express the flitting of successive light and delicate musical ideas through the mind of the composer. That Schumann thought of the set as a carnival scene is indicated by his use, in the concluding number, of the Grossvatertanz, customarily used to indicate the close of an occasion, and by the suggestion, at the end, of a clock striking six.

The well-known Carnival, another set of contrasted short pieces, represents carnival scenes and characters. The three sonatas, irregular examples of the sonata form, and the Novelettes also belong to Schumann's early period.

The composer admitted that although he gave fanciful names to many of his pieces he commonly wrote the music first and decided on the name afterward. Still it is evident that the mood and a pretty definite literary or poetic idea were in his mind before the music was written.

Schumann was not a notably rapid workman, like Schubert or Mozart; the character of his work bears witness to that fact, as well as historical data, but he was possessed by an unbounded enthusiasm for his work, and was tirelessly industrious.

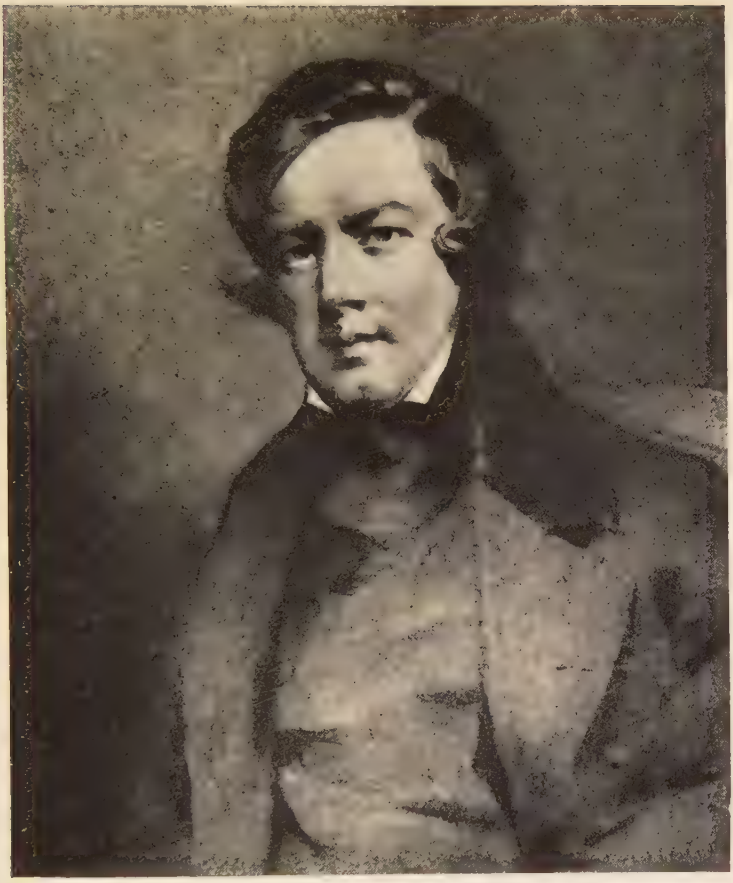
The courtship of Schumann is more interesting and more important for an understanding of his work than is that of almost any other composer. While studying with Wieck in Leipzig, Schumann was a member of his household, and

he early became interested in the talented daughter of his teacher, Clara, who was nine years his junior, at the time of his first acquaintance with her a mere child. As she grew into beautiful young womanhood, becoming a remarkable pianist, Schumann's admiration of her ripened into love, declared about the time when Clara was seventeen. It would seem to have been a suitable match, but Clara's father long opposed it, and after waiting four years the young people obtained a legal permission to marry, in lieu of the still wanting parental consent. Their marriage proved to be one of the most perfect in the annals of musicians, the wife doing much to further public appreciation of her husband's compositions by her beautiful and sympathetic performances of them.

The first year of Schumann's married life (1840–1841) has been called his song year, as during it about one hundred and forty of his two hundred songs were composed. His affection for his wife was apparently the inspiration for this burst of song, but having begun the writing of songs he could not for a time resist the fascination which this form held for him. "It is bliss to write for the voice," he said.

Among the songs of this period are some masterpieces never excelled for beauty and depth of feeling. Perhaps the most noteworthy are the cycles Frauenliebe und Leben (Woman's Love and Life), Dichterliebe (Poet's Love), and Liederkreis (Song Garland). Schumann's love songs are unrivaled in the qualities of nobility and depth; and those in which the soul life of a woman is reflected are especially sympathetic. Clara Wieck would deserve renown, if she had won it in no other way, on the ground alone of having served as the inspiration of Schumann's songs.

Following his year of song Schumann began composing in larger forms, though owing to lack of early training he



ROBERT SCHUMANN

had not the technical acquaintance with orchestral instruments requisite to writing for them with complete success. One of his most beautiful and successful compositions was the pianoforte concerto, of which his wife gave the initial performance. In the early years of his married life he composed also symphonies, string quartets, and the first of his larger vocal compositions. Musical composition represented by no means all of his activities at the time, for he was performing almost as important a service in the field of musical criticism.

One of the most attractive characteristics of Schumann was the eagerness with which he espoused the cause of progressives in music against the hidebound and conservative. As early as 1834 he founded a periodical called the Neue Zeitschrift für Musik, which was designed to be an organ for the promulgation of his advanced ideas. He remained the editor of this magazine for ten years, and contributed to it for a much longer time. In founding the periodical Schumann chose, fancifully, to regard himself and his collaborators as a Davidsbund, or Alliance of David, arrayed against the forces of the Philistines; in other words the new and progressive opposing the outworn and commonplace. This Davidsbund of Schumann became so vivid a reality to his imagination that he gave names to a number of its supposed members. Clara Wieck, for example, was Chiarina, and Mendelssohn, Felix Meritis. Different names represented his own varying moods. Florestan was the stormy, impetuous Schumann, Eusebius, the calm and peaceful Schumann, and Raro, a philosopher who mediated between the two. Some of the compositions for piano, as well as many of his magazine articles, were signed "Florestan" or "Eusebius." In the collection of pieces known as Davidsbündler the signatures of these two characters alternate.

As editor of his magazine Schumann distinguished himself for the readiness with which he welcomed new aspirants to musical fame. His lack of professional jealousy and his eagerness to recognize merit were such as occasionally to lead him to overrate the talent of newcomers. But if he made some mistakes, he is celebrated for a number of his true estimates, as in his prompt recognition of Chopin and Brahms.

From the year 1834 to his death Schumann divided his residence chiefly between Leipzig and Dresden. He was for a time a teacher in the Leipzig Conservatory, of which Mendelssohn was the head. Teaching was not especially to his taste, but with five children to support, he experienced the familiar difficulty in making ends meet. It was partly to assist financially that Clara Schumann resumed her concert playing.

Owing to his comparatively late start at composition and to the fact that the latter years of his life were clouded by a nervous trouble that terminated in insanity, Schumann's productive period was scarcely more than twenty-five years in length. As we have seen, the first ten were devoted to piano works, and one year almost exclusively to songs. In the last fifteen years of his life he composed works for chorus and for orchestra, but it is questionable whether any of his attempts at the larger forms were as successful as his early piano pieces and songs. Among the vocal numbers the most important are Paradies und die Peri, Manfred, Faust, Der Rose Pilgerfahrt, all written for solo voices, chorus, and orchestra. The opera Genoveva, Schumann's one attempt in this form, was unsuccessful, as he was lacking in instinct for the stage.

In the four symphonies there are many incomparably beautiful passages, but they are not truly orchestral compositions, for Schumann thought in terms of the piano,

arranging afterward for the instruments. Aside from his lack of practical acquaintance with the technique and coloring of many of the instruments of the orchestra, Schumann's style of writing was not appropriate to the larger forms, since it was characterized by emphasis on detail, with comparative neglect of structure, as was, in fact, the work of most of the men of the romantic school. Yet in Schumann's orchestral compositions the beauty and vitality of his separate ideas are such as to atone for many shortcomings in architecture. Aside from the symphonies his list includes four concert overtures and some fine chamber music.

An interesting and unique feature of Schumann's work is the introduction of the childhood element into music. His Jugendalbum, Album for the Young, consists of little pieces inspired by childish interests, and designed to be played by children. The Kinderscenen, or Scenes from Childhood, portray an adult's reaction to various aspects of child life. Many of them are of the utmost delicacy, their sentiment as well as their technical requirements rendering them accessible only to adult interpretation.

The end of Schumann's life has an unfortunate parallel in the last years of Edward MacDowell. From his mother he had inherited a nervous weakness which was doubtless aggravated by overwork, and by the high tension at which he lived. His later compositions reveal the efforts of a mind already clouded to surmount physical infirmity and give expression to the ideas which still surged within it. It is perhaps unfortunate that these last works were published, for they do not represent Schumann's normal production.

He realized his condition at times, and was subject to fits of depression, during one of which he attempted to drown himself. It was accordingly thought advisable to

place him in an asylum, and there his last days were spent. His death occurred in 1856.

Clara Schumann survived her husband many years, remaining until her death, in 1892, an important figure in the musical life of Germany. She was highly honored as the composer of a few significant works in small forms, as a piano teacher, and as one of the finest pianists that the world has known, distinguished not only as the interpreter *par excellence* of her husband's works, but for her intelligent and sympathetic readings of Beethoven, Chopin and Brahms.

CHAPTER XXXIII

CHOPIN

One of the most fascinating members of the romantic group was Frédéric Chopin, a composer who, confining his activities to one branch of his art, achieved consummate perfection in his chosen field. It has been said that the sympathy between Chopin's peculiarly sensitive organism and the pianoforte was such that had neither voice, organ nor orchestra been in existence during his lifetime his art would have been unaffected.

Frédéric Chopin was born in 1810 near Warsaw in Poland, the son of a French father and a Polish mother. Traits in both his character and his music appear which suggest the two peoples whose blood ran in his veins. He was French in his social gifts, as well as in the finish of his music, French in his fondness for society; Polish in patriotism and in devotion to a country which, through all its vicissitudes, seems to retain the loyalty and affection of its people. The most original as well as the deepest and most passionate of Chopin's works are those which were inspired by his ancestry, many of them in forms peculiar to Poland.

Chopin's father was a teacher, at the time of Chopin's birth the head of his own private school, and his mother was a lady of good family. The boy was accordingly given a fair general education, but he early specialized in music, for which he showed talent from childhood. He played in public at the age of nine and published his first compositions at the age of fifteen. From this time he studied both composition and piano playing to such purpose that by

the time he was twenty he had become an accomplished pianist, as well as the author of a number of distinctive compositions.

In 1831, when Chopin was twenty-one years old, he established himself in Paris, which was his home for the rest of his life. Here he immediately became a social favorite on account of his elegant bearing and his beautiful piano playing. The circle of his friends included several of the prominent musicians of the time in Paris, nearly all of them opera composers, Rossini, Bellini, Meyerbeer and others, most of them not native Frenchmen, but expatriates, drawn to Paris by the charm which it so long held for opera composers. Mendelssohn, then on his long tour, visited Paris and became an acquaintance of Chopin, and Schumann, in Leipzig, felt the magnetism of Chopin's art and acclaimed him in his Journal. Liszt, Ferdinand Hiller and Berlioz were also musical associates of Chopin at this time. On more than one occasion he performed with Liszt on two pianos, though the two men were not entirely in sympathy with each other.

Chopin was in demand in Paris not only as a pianist but as a teacher for the children of the aristocracy. Aside from his social playing and his teaching he did at first much concert work; but by the time he was twenty-seven the pulmonary trouble which later developed seriously had begun, and he was obliged to abandon most of his concertizing. What public performances he gave after this time had chiefly in view the introduction of new compositions of his own. Chopin composed steadily during these early years in Paris, and seems to have experienced no difficulty in finding publishers. The sale of his works was apparently good, his own superb interpretations of them naturally affording them a most auspicious introduction to

the musical public, so that many amateurs were incited to attempt them.

About the year 1837, through an introduction by Liszt, Chopin made the acquaintance of George Sand and began his unfortunate connection with her. The novelist was at the time divorced from her husband. Chopin accompanied her, with her children and servants, to the island of Majorca early in the winter of 1837, hoping that the sojourn in a milder climate might benefit his already precarious health. It was an ill-starred trip; the house which the family occupied was poorly heated and draughty, and an unusually damp season prevailed. Moreover, Chopin had been deprived by the customs officers of his piano, so that he was depressed in spirits as well as miserable in health during the visit.

Despite the unfavorable circumstances, however, he composed many of his matchless preludes during the winter, incidents of his stay giving rise to some of them, according to statements in Madame Sand's autobiography. At the end of the season Chopin was so reduced in health that he could hardly bear the journey back to Paris, and was confessedly an invalid for some time. His connection with the novelist continued for about ten years, finally terminating in a quarrel so serious that they never saw each other again.

After 1837 Chopin spent his winters regularly in Paris, giving occasional concerts of his own compositions, composing, teaching, and receiving considerable royalty from his publishers. He never managed to get ahead financially, however, on account of his luxurious tastes. For Chopin was one of the most aristocratic of all musicians personally as well as in his music. He was very fastidious in dress, and in regard to the furnishings of his apartment,

as is shown by letters to long-suffering friends. One was requested to order a quiet but very elegant black velvet waistcoat of Chopin's tailor, another to have his living room hung with dove-colored paper, another to provide a bouquet of violets in preparation for his return to Paris from a sojourn out of town, and the like.

The break with Madame Sand, which occurred in 1847, undoubtedly had the effect of accelerating Chopin's disease. He lived only two years longer, and these last years were pathetic in many respects. In 1848, the year before his death, Chopin left Paris to escape the revolution, and visited England. Here he gave a number of concerts, but they were not entirely successful. He was so weak at the time that he had to be carried up the stairs whenever he played in a second story, and he was often called upon to play in halls too large to be filled by his tone, and for audiences too obtuse to appreciate his art. During the last year of his life Chopin was too ill to play or to compose. He died in Paris in 1849, and was accorded an elaborate funeral, Mozart's Requiem being performed.

Chopin's great distinction lies in having written for the piano, since his time become almost the universal instrument, music more appropriate than had any preceding composer. Few successors have been able to rival his accomplishment in this respect. Chopin recognized the limitations of the piano, chief among which is its lack of sustaining power, but he also recognized and developed to an extraordinary degree the advantages which it possesses, notably the effects made possible by the pedals. Bach and Mozart, whom Chopin admired and studied, had written for the clavichord and harpsichord, instruments that were without pedal, and consequently had no power of sustaining notes other than that of the hands. The older masters, accordingly, conceived their clavier music to suit the in-

struments that were available to them, in notes of more or less equal importance, since there was no way of subordinating some notes to others.

But Chopin, composing for the piano, in his time comparatively efficient, with the incalculable advantage afforded by the pedal, realized as if by intuition the style of music which would make the most of the resources of the instrument. He may be said to have been the pioneer in the impressionistic school of writing, for his piano works are the earliest in which atmosphere is present. His delicate cadenzas and embellishments were not intended for literal performance, with care to impress each single note upon the ear of the listener; they are rather beautiful impressions, of gossamer texture, to be rendered with the pedal down, but with extreme delicacy, the effect being to soften the outlines of the picture and cover it with a vaporous haze.

Such effects Chopin produced by his own playing of his compositions, which was a revelation to his hearers. His employment of *tempo rubato* was another innovation, since his time frequently misused by performers. He himself was meticulous in observance of regular tempo, his *tempo rubato* consisting merely of a slight elasticity of rhythm in one hand, usually the right, while the other pursued its even course.

With Chopin's romantic temperament it is surprising that none of his pieces bear picturesque titles, but he seems to have preferred to choose certain rhythmical forms for his poetic fancies, and to give his compositions no more suggestive titles than the names of the forms in which they were cast. His compositions, therefore, are to be classified in groups, although the separate pieces that make up the groups are exceedingly various and individual in their treatment.

Many of these forms Chopin was the first to treat artistically. The études, for example, are among his masterpieces, by no means to be compared with the mechanical studies produced by the pedants of his day. Some of his most charming ideas are cast in this form. His preludes are regarded as among his finest works; they are slight sketches, but perfect as cameos. The mazurkas and Polonaises are distinctly Slavonic, products of the Polish half of Chopin's nature, which, in spite of his expatriation, continued strong to the end. He made a few attempts at concerted music, as in the two concertos for piano and orchestra and a Polonaise with orchestra. But though the piano part of these works is characteristically beautiful, the orchestral parts are thin, for Chopin had little feeling for orchestral music.

In appearance Chopin was distinguished. Of a lively temperament in youth, he later, with increasing ill health, became somewhat morbid. The extreme sensitiveness apparent in Chopin's delicately beautiful face, tended to make him the victim of every adverse wind of criticism. As his physical strength declined his speech grew acid, and he became noted for the stinging sarcasm of his repartee; but he retained to the last his place in the affection of friends who were his willing slaves.

His place in the history of music is unique. While not a monumental figure, like Bach or Beethoven, Chopin did work of such exquisite perfection in his limited field that it seems to survive the passage of time better than much more sturdy music. It was once said that a year never passed without every one of his works being performed somewhere, but with the increasing interest in what is characteristic rather than in what is purely beautiful it is doubtful whether this statement is at present true. Con-

noisseurs are apt to regard the nocturnes, for example, as a little cloying; but the preludes and études, in their delicate and polished perfection, are perhaps more than ever in vogue among pianists.

CHAPTER XXXIV

BERLIOZ

If Schubert and Mendelssohn were cautious romanticists, while Schumann and Chopin were typical representatives of the romantic idea, in the remaining principal figures of the romantic group, Berlioz and Liszt, are afforded examples of more extreme tendencies. Berlioz particularly had no liking for the classics, in which he had practically no training, and his work exemplifies the romantic idea quite uncurbed by classical inhibitions.

Hector Berlioz, born in southern France in 1803, was eight years older than Liszt, who combined Hungarian and German blood, and as a composer he was the more original and powerful of the two. As he was expected to become a physician, like his father, Berlioz received no early training in music; but when sent to Paris at the age of eighteen to study medicine he soon discovered that the profession was distasteful to him, and at the cost of parental disapproval he plunged into the study of music. He had at the time a scanty practical acquaintance with the art, as he could play only the guitar and the flageolet; but with characteristic fearlessness he began at once the study of orchestral scores, desiring from the first to become a composer for orchestra.

He studied composition at the Paris Conservatory, but though his talent was obvious he did not get on well there on account of his lack of tact. He had no patience with methods which he regarded as outworn and pedantic, and he was at no pains to conceal his attitude.

For two years he tried for the *Prix de Rome,* offered

each year by the conservatory, but was unsuccessful chiefly because of having alienated influential personages. After sundry attempts, he presented a cantata which he had purposely made as conservative as was possible to him, and was awarded the prize, which entitled him to two years of study in Italy.

Journeying thither in 1831, Berlioz spent his time not in study, as he was expected to do, but mostly in enjoyment of country life, and in gathering impressions which he later put to good use. Before the close of the period, however, he grew impatient to return to Paris, which throughout his life possessed a fascination for him, even though the musical public of the city treated him for the most part coldly. From this time on Paris was his residence, with only short tours interrupting the continuity of his stay.

In 1832 he married Henrietta Smithson, an Irish actress who had charmed him by her creation of the parts of Juliet and Ophelia. In this marriage Berlioz acted a gallant part, for owing to a fall the actress was incapacitated for her profession, and in marrying the young people incurred the displeasure of parents on both sides. Unfortunately the union did not prove a success. A divorce was the outcome after about seven years, and eventually Berlioz married again, this time a singer.

The life of Berlioz from the time when he returned to Paris after his stay in Italy was marked by little external variety. His record is throughout that of a man whose sole interest was his art, an original genius aware of his merits and struggling, for the most part in vain, to command the recognition which he felt to be his due. Recognition did come during his lifetime from German and English art centers, but Paris, whose praise he craved, deferred her plaudits until after his death.

The listener to works by Berlioz is struck with his revival of a feature which had appeared in the works of the earliest instrumentalists of France; namely, the association of music with external ideas. As Rameau and Couperin had written little pieces with titles, making their music not self-dependent but imitative of nature, or dependent upon a poetic program, so Berlioz associated music with ideas, going to such extremes, however, that he practically inaugurated a new era in this *genre*. He was a pioneer in a field which has been extensively cultivated since his time.

A distinction between music with a poetic basis and absolute music, such as is represented by abstract forms like the fugue and the sonata, may be made by simply classifying all music with titles as belonging to the first class. Of this style of music there are two main sorts: first, that which is associated with a single idea or image, and second, that which seeks to suggest a series of ideas. The first may be thought of as akin to lyric poetry and the second as like a narrative. It is to the second class of program music that the symphonic poems of Berlioz belong.

Like Schumann, Berlioz was distinguished as a writer, and his enthusiasm for literature perhaps accounts partly for his using music as a medium for a type of ideas which would generally be regarded as more appropriately expressed in language. Berlioz's reading ranged wide, including Virgil, Shakespeare, Byron, Scott and Goethe, and he composed tone poems after all these poets, striving to portray in music what had come to him through the medium of verse. The result was naturally music which was puzzling to his contemporaries, since they were not accustomed to instrumental music that depended on an external thread of narrative, and that was hardly comprehensible without the clew afforded by the program.

Berlioz' Symphonie Fantastique, composed under the

spell of his infatuation for Miss Smithson, is one of the most striking examples of an instrumental music drama. The main actors are a love-sick hero and heroine, represented by characteristic themes, who are followed through various vicissitudes such as ballroom scenes, country walks, and finally a dream in which the hero's head is cut off (by a fortissimo chord) and the heroine is converted into a witch.

The libretto for the cantata Damnation of Faust was written by Berlioz himself, with only a vague relation to Goethe's tragedy, and the opening scene is laid in Hungary. Many other works might be cited, each carrying out a definite program. Berlioz is said to have furnished ideas and inspiration for Wagner; but Wagner's application of the program idea was somewhat more practical, since in his music dramas the words and acting make clear from moment to moment the meaning of the music, or the other way around, while in the symphonic poem the program can only be read beforehand and applied at the discretion of each listener to the successive stages of the music.

Berlioz' chief limitation, for all his originality, was the striving after effect for its own sake; he preferred the novel and audacious, like many musicians of the present time, to the beautiful, and occasionally his music does not ring true. Not an admirable character himself, inconstant, self-centered and inclined to regard life as a theatrical performance, his music reflects to some extent his personality.

His main strength was his consummate mastery of the technique of orchestral composition. He thought in terms of the orchestra, and the tone color as much as the structure itself was part of his original scheme. He possessed the most intimate knowledge of the capacities of each instrument, and inaugurated a number of innovations in

their use and combination. It was characteristic of him that he greatly increased the size of the orchestra, reveling in a vast volume of sound, as well as in a great variety of contrasted effects. His significance in the history of music is due chiefly to his mastery of orchestration and to his development of program music.

CHAPTER XXXV

LISZT

The contributions of Liszt to the development of music were more varied than were those of Berlioz, whose interests were mainly the composition of orchestral music and the writing of clever prose. As a composer whose innovations have become an integral part of later music, as perhaps the most brilliant pianist the world has known, as the teacher of scores of talented pupils, and as the friend and patron of Wagner, Liszt's influence has been extensive, and it continues to our own time.

Franz Liszt, born in Hungary in 1811, of a Hungarian father and a German mother, was as a child a musical prodigy. At nine he appeared in public with conspicuous success, and at twelve was considered a finished artist. He took no piano lessons after his twelfth birthday. His early life resembled that of other child wonders except that his success was more conspicuous. He was the pet of Paris, where his parents took him in 1823, and was handed from box to box after his performances to receive praise and gifts. For three or four years his life consisted of concertizing and being lionized; but when he was sixteen, on the death of his father, who had managed his tours, Liszt turned over to his mother the large receipts of his concert work and settled in Paris as a teacher.

On hearing Paganini, however, in 1831, Liszt was fired with the ambition to become the Paganini of the piano. Accordingly he devoted three years to study, not only of piano compositions and the development of technique, but of the resources of the instrument, and then appeared once

more before the Paris public. He traveled extensively for about thirteen years, giving concerts which aroused the utmost enthusiasm and admiration. In 1847 he settled in Weimar as court-director and devoted himself to composing and to orchestra- and opera-conducting. One of his most important accomplishments was the production, in 1850, of Wagner's Lohengrin. In 1861, owing to some opposition, Liszt resigned the Weimar post and went to Rome, where he resided for seven years, devoting himself to the composition of masses and oratorios, and eventually becoming the Abbé Liszt.

Following this period, however, apparently surfeited with an exclusively religious life, Liszt returned to the world once more, thenceforth dividing his residence among Weimar, Budapest and Rome. From this time to his death his summers were regularly spent in Weimar, where he taught gratuitously many talented students whose homage he in turn enjoyed. Liszt was one of the comparatively few great musicians to whom long life was granted; in 1886, at the age of seventy-five, his death occurred at Bayreuth, where he was attending a Wagner festival.

It is convenient to divide the life of Liszt into six periods: the first, continuing until about his sixteenth year, in which as the child pianist he was the favorite of Europe; the second, when as a youth he taught piano playing in Paris and studied under his own tutelage; the third, beginning about 1834 and lasting until 1847, when he devoted himself to concertizing, living the life of a traveling virtuoso; the fourth, when he composed and directed in Weimar, until 1861. The fifth stage of his life was that of his religious isolation, and the final one that of his closing years when, as "the Master," he reigned over a court composed of devoted pupils and admirers.

FRANZ LISZT AT THE AGE OF TWENTY-SEVEN

As a composer Liszt's chief significance consists in his having developed the symphonic poem. Taking his cue, perhaps, from Berlioz, he used better judgment in the choice of programs and in the decision as to what is appropriate for delineation in music. He also made his music more coherent as pure music than did the French master; that is, while composing with a program in mind and supplying the program for the benefit of the listener, he still made his music sufficiently organic to be comprehensible as pure music, apart from its poetic program. Consequently his orchestral poems appeal both to that public which enjoys music better when it is associated with definite ideas, and more or less to the more select body which prefers its music pure, and is apt to grow impatient at the necessity of fitting it to a program in order to perceive logical development. The German critic Adolf Weissmann, who estimates Liszt very highly for his contributions to the literature of the orchestra, calls him "the most powerful revolutionary force in the nineteenth century."

The study which Liszt as a pianist had given to the resources of the piano bore fruit, when he turned to composing for the instrument, in music which is preëminently pianistic. As his own technical facility was prodigious, his pianoforte works abound in difficulties, but they are extremely effective when well performed. Best known are the Hungarian Rhapsodies, based on gypsy themes, in which he strains the resources of the instrument as well as those of the performer. The sonata dedicated to Schumann and the piano concerto are among his best piano works.

Liszt's compositions include four masses, two oratorios, several cantatas, an operetta, and some sixty songs besides a few organ works, of which the fine Fantasia and Fugue on the theme B-A-C-H is best known.

Opinion as to the eventual place in the history of music of Liszt as a composer is divided. For all his usefulness in opening up the resources of both the orchestra and the piano, his music itself is brilliant and effective rather than profound, and when the attempt is made to sound greater depths the result is apt to be somewhat sentimental. His religious compositions do not ring quite true, for it would seem that, of an essentially unmoral make-up, Liszt betook himself to religion only after he had pretty thoroughly tasted the pleasures of the world. In handling and manipulating his material, however, Liszt's skill was that of a master.

As a pianist and teacher the importance of Liszt can scarcely be overrated. He developed piano playing to a point where it became almost orchestral, and transmitted the results of his technical studies to hundreds of talented pupils.

One of the most admirable characteristics of Liszt was his generosity toward fellow artists, to many of whom he rendered financial as well as moral support. It is true that this fine gold was occasionally alloyed with a faint trace of patronage. Chopin felt it, once remarking, when Liszt had offered to write a review of one of Chopin's concerts, "He will give me a little kingdom in his empire." However this may be, it is certain that Liszt's assistance was the means of rescuing more than one genius from comparative oblivion. The most notable case in point is of course that of Wagner, to whom, after his long exile, Liszt's friendship and support musically were of the utmost value.

Liszt's generosity took the still more practical form, when occasion offered, of substantial gifts to charity; and he expressed his appreciation of the overwhelming significance of Beethoven in music by subscribing ten thousand

dollars to the fund for a Beethoven monument in Bonn. After 1847, or during the last forty years of his life, he gave no concerts for his own financial benefit, and his teaching was done free of charge.

Liszt's son-in-law and pupil, Hans von Bülow (1839–1894), became one of the important pianists of his time in Europe, his playing being distinguished by clearness of intellectual grasp combined with emotional warmth. His activities included as well teaching and conducting. He was the author of a number of orchestral compositions, and the editor of annotated and carefully fingered editions of many classic works.

CHAPTER XXXVI

WEBER AND GERMAN ROMANTIC OPERA

Carl Maria von Weber was born in Eutin, near Lübeck, in 1786, five years before the death of Mozart, and he died in 1826, one year before the death of Beethoven. He is said to have been the first prominent musician of genteel birth, his father belonging to the lesser nobility. Weber's father had been a soldier, but he was also a lover of music, playing the viola and the double bass, and at the time of Carl's birth he was choirmaster in the town of Eutin. He was descended from two generations of musical ancestors, so that Weber's musical pedigree is comparable to that of Bach. His mother, the second wife of his father, was a singer. Unfortunately she was consumptive, and her son inherited her delicacy of constitution, as well as the talent for music of both his parents.

Carl Maria's early life was spent in constant traveling with his parents, occasioned by their musical and theatrical performances. It was practically a gypsy existence, and his early instruction was consequently irregular, but he later turned to good use in his operas the experiences gained in these youthful travels. His talent for music was exhibited in early childhood, his first regular instruction in piano playing being received at the age of ten. In three years thereafter he was giving concerts, and at the age of fourteen he had composed two operas. These operas, written in haste, and partly instigated by Weber's father, who was ambitious to exhibit the boy prodigy, were later discounted by Weber himself.

In spite of his rovings Weber began, at the age of fifteen

or sixteen, to study the theory of music, analyzing works of Emanuel Bach. Betaking himself to Vienna in 1803 he met there the Abbé Georg Joseph Vogler, a curious blend of musical genius, saint and charlatan (the Abt Vogler of Robert Browning's well-known poem by that name), at whose advice he discontinued creative work and devoted two years to the study of works of the great masters. Two operas of his young manhood are Silvana and Abu Hassan, the latter a humorous one-act sketch.

In 1816 he became director at Dresden, a post which he held for ten years. During this period were composed the three great operas on which his fame rests: Der Freischütz, first performed in Berlin in 1821, Euryanthe, first given in Vienna in 1823, and Oberon, performed in London in 1826.

Der Freischütz became the pioneer in the field of German national romantic opera, achieving what Mozart had tried for in vain. The libretto, by a German, is concerned with common people dealing with supernatural beings; and the music, singularly well adapted to the sentiment, is orchestrated in a masterly fashion previously unknown. In this opera spoken dialogue is interpolated between the vocal numbers, taking the place of recitative, which, in the hands of Germans, had proven somewhat clumsy and unyielding.

The libretto for Euryanthe was weak, and the opera less successful than Der Freischütz. The plot is similar to that of Lohengrin, but it is pathetic to a heart-rending degree. Spoken dialogue is done away with in this opera, and recitative and aria are less sharply differentiated than in Italian opera. The somewhat continuous style foreshadows Wagner.

Oberon, written to English words, is a fairy play, the libretto founded on an old French romance. Although the

composer was slowly dying when he wrote this music, it is unexcelled as fairy music.

Besides his operas Weber composed much piano music, graceful and pianistic in style but somewhat shallow, many vocal solos and part-songs, cantatas, masses and two symphonies.

In spite of his physical delicacy Weber possessed a sunny, genial disposition which gained him personal popularity. He was a man of general as well as musical culture, with fine literary taste. His indisputable social standing helped to raise the general status of musicians as a class. From being regarded practically as craftsmen they were gradually promoted in the social scale; though even as great a genius as Beethoven felt keenly social discriminations against him.

Weber's style is strongly Teutonic, drawing inspiration from folklore, but glorified by "an imagination more delicate and ethereal than has ever been alloted to mortal man." He handled his orchestration with surpassing skill, bringing out equally well effects of extreme variety, ranging from the delicate and fantastic to the noble and patriotic.

The achievements of his short life make a noteworthy showing. He is regarded as the founder of German national opera and at the same time of romantic opera, which was a distinct departure from the Italian style. Weber himself was saturated with romantic feeling, for whose expression the opera, rather than instrumental forms, became the characteristic medium. He sought to embody in opera the spiritual element in the every-day life of the German people, yet choosing plots in which the unreal and fantastic served to cast a glamour over the whole.

Weber's practical contributions to the development of orchestral composing were several. Dickinson calls him

"virtually the first to make systematic use of special tones and registers of single intruments for dramatic effect." He made his overtures a key to the opera, introducing there the main themes of the operas; he banished spoken dialogue in his later operas, and in many respects pointed the way which Wagner was later to travel.

Among contemporaries of Weber who helped to strengthen the romantic movement in opera outstanding names are those of Ludwig Spohr (1784–1850) and Heinrich Marschner (1795–1861), the former a distinguished violinist and the author of ten operas, the best known of which is Faust, and the latter a pianist and conductor in Saxony, a friend of Weber, and the composer of some fifteen operas.

CHAPTER XXXVII

OPERA IN ITALY AND FRANCE

In the early nineteenth century, while Weber was producing a national type of opera in Germany, a group of facile pens in Italy were writing quantities of opera mostly along the old Italian lines, and operas were being composed with scarcely less fluency in France. In Russia the sway of Italian opera was being broken by the experiments in national opera, successful almost beyond precedent, of Michael Glinka, while in England foreign opera enjoyed its accustomed popularity, with visits from such eminent composers as Berlioz and Rossini.

A noticeable feature in the history of the time is the line of demarcation between the composers of opera and the writers of music in other forms. Scarcely any of the group of composers of romantic music previously discussed attempted opera-composing; and if they did attempt it, as Schubert and Schumann did in a small way, their operas proved unsuccessful. On the other hand, the men with whom the sight of a libretto, good, bad or indifferent, seemed to release a flood of musical ideas are known scarcely at all for compositions in the smaller vocal and instrumental forms.

Of the best-known composers of Italy at the time, namely, Rossini, Donizetti and Bellini, it must be said that they were all extraordinarily clever men, men of talent rather than of outstanding genius. In the case of Rossini, whose body of works was vastly greater than that of either of his contemporaries, as his life equaled both theirs in length, while much of his music shows

marked ability, and even, in later compositions, some striving after dramatic sincerity and skill and imagination in the treatment of the orchestra, most of his fifty operas are deservedly forgotten. They were written in haste, and contained many plagiarisms from his own earlier compositions as well as from other composers. Brilliant as was much of his music, its appeal was frankly local and passing, and it has met the fate of all time-serving art. The long life and the marked development of Giuseppe Verdi, whose birth occurred during the youth of this group of composers, places him in another category, as well as in another period, and he will, accordingly, be treated in a separate chapter.

Gioachino Rossini (1792–1868) was born of humble parents in Pesaro, Italy, and, demonstrating early his talent for music, he was soon forced to turn it to practical account. His first opera was produced in Venice when he was eighteen, and he scored a success at the age of twenty-one with Tancredi, also performed in Venice. Possessing little education, either musical or general, Rossini assimilated more or less, as he went along, from the study of the scores of others, and he gained technique from his own voluminous writing. He had composed forty operas before he was as many years old. Some of these operas were arranged to please French, German and English audiences, and were warmly received in foreign countries. Universally popular both socially and musically though he was in Italy, the success of his operas was by no means uniform, and in 1855 he took up a permanent residence in Paris, where his death occurred thirteen years later. Il Barbiere di Siviglia, The Barber of Seville, an *opera buffa,* or comic opera, and the grand opera, Guillaume Tell, are usually regarded as his most important and permanent works, while his celebrated Stabat Mater and

other religious works are now considered superficial settings of their subjects.

Gaetano Donizetti, born in 1798, and Vincenzo Bellini, four years younger, composed operas of the same general style as Rossini's. While both died many years before their older contemporary, their works are of a later date than his, owing to his extraordinary cessation from opera-composing during the last half of his life. The best remembered of Donizetti's operas is probably Lucia di Lammermoor and of Bellini's are perhaps Norma and La Sonnambula.

An important reason both for the production and the success of operas of the style employed by these three Italians was the abundance of singers of naturally beautiful and highly trained voices. Composers could hardly resist suiting their productions to such virtuosity, and in turn the brilliant performances given their showy music won the boundless enthusiasm of audiences, encouraging more works along the same line.

The popularity of opera in Paris during this period was such as to inspire native musicians to cultivate the form to the utmost, and to attract to the French capital distinguished opera composers from other countries. Accordingly Paris possessed, during the early nineteenth century, a brilliant group of men whose activities were directed almost exclusively toward supplying the insatiable demand for the two styles of opera presented on the French stage, the highly characteristic indigenous *opéra comique*, and the grand opera, or *tragédie-lyrique*. In the course of time the line of demarcation between these two types of opera grew less clear, as grand opera became gradually less stilted, and light opera dropped its spoken dialogue and occupied itself

with more serious subjects. A result of the association, in Paris, of foreign with native composers was the evolution of a type of opera which was not exclusively French, but which bore traces of many outside influences.

Following the German, Gluck, who had devoted the latter part of his career to composing operas for the French stage, important foreigners who became residents of Paris were the Italians Cherubini, Spontini, and Rossini, and the German Meyerbeer. Cherubini, born in Florence in 1760, was early trained in music, and began his operatic career in Italy; but after a visit to London he established himself in Paris in 1786, and started composing a long series of grand operas for the French stage. His style differed widely from that of his countrymen whose main aim was effect. No seeker after popular approval, he never enjoyed the favor of Napoleon, and at one time he left Paris for London. He returned in 1816 to accept a position as teacher in the Paris Conservatory, of which, after five years, he became director, retaining this important position for twenty years, and doing much to shape the subsequent policy of the institution. His operas, some twenty-five in number, were characterized by seriousness of purpose, a sense for dramatic appropriateness, and competent technique in writing and in orchestration. He died in 1842.

Spontini, born in Italy in 1774, became a distinguished composer and conductor there before he removed to Paris, in 1803. His French operas were characterized by brilliance of stage setting, and they appealed strongly to the national taste of that time. In 1820 he became court-conductor at Berlin, and he composed one opera for the German stage. Owing to difficulties in which he became involved he eventually left Berlin, dividing the remainder of his life

between Italy and Paris. While lacking in spontaneity, his work is said to have had the effect of increasing interest in the historical type of grand opera.

Of Rossini's residence in Paris and the unexampled success of his William Tell as arranged by himself for the French stage I have already spoken. His early abandonment of his career as an opera composer is ascribed by some historians to the appearance above the Paris horizon of a new star whose brilliancy bade fair to eclipse his own. This was the German Jew, Jakob Liebmann Beer, or Meyerbeer, as he later rendered his name. Born in Berlin in 1791, he had written operas both in Germany and in Italy before he yielded to the lure which Paris held for opera composers of the time. Arriving in Paris in 1826, he devoted some time to the study of the best French operas before composing Robert le Diable, which was produced with great success in 1831. In 1836 occurred the production of Les Huguenots, an opera which served to strengthen still further Meyerbeer's position in Paris. Although he accepted, in 1842, a position as director of the royal opera in Berlin, he continued to compose operas for the French stage, the best known of which are Le Prophète and L'Africaine.

The work of Meyerbeer was characterized by infinite adaptability and an almost uncanny perception of what would please the public. Although possessed of exceptional musical and dramatic ability, which might have given his operas permanent value, he preferred to be the sensation of the moment in Paris, and did not hesitate to include in his work whatever might enhance its popular appeal. With all his weaknesses, however, he enlarged the scope of opera, and influenced a number of later composers, even including Wagner.

Native French composers of opera at this time were

Méhul (1763–1817), in whose many operas the *opéra comique* becomes more serious than in its traditional form, Boieldieu (1775–1834), a writer of bright and sparkling light operas, among whose works The Calif of Bagdad and The White Lady are still remembered, and Hérold (1791–1833), composer of Zampa. Most distinguished of French composers of *opéra-comique* was Auber (1782–1871). A pupil of Cherubini, and later his successor as director of the Paris Conservatory, Auber possessed abundant technical background for his work in composition. His highly developed qualities of wit and vivacity contributed largely to the popularity of his light operas. With Masaniello he successfully entered the field of grand opera. One secret of his appeal lay in the strong librettos furnished him by the dramatist Scribe, who coöperated also with Meyerbeer and Halévy.

CHAPTER XXXVIII

GLINKA AND RUSSIAN NATIONAL OPERA

Russia, up to this time unnoted in the history of music, has in reality always been a musical nation. While the great mass of the population has from time immemorial lived in the most primitive conditions, with an unparalleled distance between the circumstances of the few rich and the multitudes of poor, music, which often flourishes best in most unlikely soil, has always been a natural expression with Slavic people, no matter what their external situation. Accordingly, however unremarked by the so-called musical countries, folk-songs of an extremely characteristic sort have probably long existed in Russia. As to cultivated music, that was nurtured by the church in Russia as elsewhere, with part-singing introduced much later than in the countries whose music history we have been tracing.

While the masterpieces of polyphony were being produced in the churches of Flanders, the Netherlands, Rome and Venice, unaccompanied unison singing remained the custom in the Russian church. Not until the latter part of the seventeenth century, that is, about the time of the birth of Bach, Handel, and Rameau, was harmonized music introduced, and then only as part-singing, no instrumental music being permitted in the Russian church. Russian church music has hardly suffered from the exclusion of instruments, however, for nothing grander nor more churchly can be imagined than the singing of their highly trained choirs, with the unique sub-basses simulating low organ tones.

For artistic secular music the cities of Russia long depended on importations. The opera was nearly a century and a half old in Italy when it was first introduced in Russia, in 1737, but from that time on both Italian and French opera became popular in Petrograd and Moscow. For a century they were without a native rival, but in the person of Michael Ivanovitch Glinka, born in 1804, Russia achieved her first opera composer.

Born into a well-to-do family, with an uncle who maintained a small orchestra made up of servants on his estate, Glinka had opportunity as a child to hear much music, and he early manifested a faculty for it. After some training both general and musical at home, young Glinka was sent at fourteen to a private school in Petrograd, where he remained for five years. Here he had a short course of piano lessons with John Field, the Irish teacher and composer, who was at that time nearing the end of his twenty years' residence in Russia. Field is best known in the annals of music as a popular pianist, and the composer of piano pieces which he called nocturnes, and which are thought to have furnished Chopin the pattern for his famous nocturnes. On the departure of Field from Petrograd Glinka took lessons with German teachers on the piano and violin, neglecting theoretical work, however, and thus leaving a gap which he was obliged to fill later.

On leaving school at nineteen, Glinka spent two or three years at his home, devoting much time to studying works of the classical masters. In 1824 he took a government position which he retained for four years, giving his spare time during this period to the study of music, and to composing in various small forms. When he was forced on account of his health to give up his government post, Glinka went to Italy, where he spent three years in the principal music centers, hearing much Italian opera, and

making the acquaintance of Bellini and Donizetti. Here he conceived the idea of composing an opera which should be really Russian, and to prepare himself technically for the work he went to Berlin, where he entered upon a serious study of counterpoint. But after a year he was obliged, by the death of his father, to return home. He was received at once into a circle of artists and poets, and the subject for a national opera was soon suggested to him. The libretto was developed from a historic incident, that in which one Ivan Sousanin, a peasant, saved the life of the Russian monarch at the expense of his own, by misdirecting the Tsar's would-be assassins, and Glinka entitled his opera, A Life for the Tsar. He made the music characteristically Russian by basing it upon folk-songs, familiar to him from childhood, and weaving in Polish themes as contrasting material.

It is difficult for a prophet to obtain a hearing in his own country, and considerable influence had to be brought to bear by Glinka's friends before the new opera found a producer; but once performed, as it was in 1836, the opera proved an immediate success. It was sufficiently workmanlike to please musicians and popular enough for the public, and opera-goers long fed on an exclusive diet of foreign opera received with enthusiasm a production so piquant, so original and so Russian. A Life for the Tsar achieved the almost unparalleled record of being produced five hundred times in the forty years following its first performance; and on the fiftieth anniversary of its first production the opera was performed in every Russian town possessing a theater.

From 1836 to 1839 Glinka acted as choirmaster for the Imperial Chapel, and during this period he began work on a second opera, Russlan and Ludmilla, with a libretto by the Russian poet Pushkin. While this opera is technically an

advance over his first one, it did not gain the popular recognition of A Life for the Tsar, and owing to disappointment as well as to failing health, Glinka attempted no more operas. Visiting France, in 1844, he met Berlioz and became interested in composing music for orchestra alone. His beautiful incidental music to Prince Kholmsky resulted, and, following a visit to Spain, the two Spanish overtures. Turning his attention, after a lapse of fourteen years, to sacred music, he resolved to study ecclesiastical modes with his old teacher Dehn, in Berlin. But his death, which occurred in Berlin in 1857, thwarted this plan.

While the volume of his work is not great, Glinka's place in the history of music is one of distinct importance. He did for Russia what Weber had done for Germany when the latter produced Der Freischütz. Striking off the shackles of foreign domination, he inaugurated an era of national opera. For his work did not cease with his death. It inspired the efforts of an immediate group of lesser talents, and, inculcating as it did the idea of national self-sufficiency, became the basis for the later work of a coterie of geniuses who have brought Russia into the front ranks of musical countries.

A composer who served as a connecting link between Glinka and the "Young Russian" group was Alexander Sergievitch Dargomijsky, born in 1813. Although remarkably talented in music he prepared himself for government service, studying the piano and the violin merely as a part of his general education, and becoming, through his ability to read music at sight, extremely popular as an accompanist. An acquaintance which grew into friendship with Glinka, however, aroused the young man's interest in dramatic music. Resigning, in 1835, a government position which he had held for four years, Dargomijsky de-

voted himself to the study of scores by the great masters, gleaning a knowledge of counterpoint from the exercises which Glinka had done in Berlin.

In the course of time Dargomijsky's first opera was finished. It was entitled Esmeralda, and was done on a libretto which Victor Hugo had himself adapted, for a French composer, from Hugo's novel, Notre Dame de Paris. This opera, the music of which is strongly influenced by the French style, was first performed in 1847, having waited eight years for a hearing. Eight years later appeared Dargomijsky's second opera, Russalka, The Water Sprite, a work which marks the beginning of a more characteristic style, with melodic recitative a prominent feature, and one which is considered a distinct advance over Esmeralda.

Dargomijsky's fame rests chiefly on his third opera, The Stone Guest, the libretto of which was a poem by Pushkin, based on the famous Don Juan legend. Dargomijsky had by this time become associated with the men of the "Young Russian" group, and their influence and ideals are traceable in this opera. The death of the composer, in 1869, occurred before he had quite completed The Stone Guest, but his instructions as to orchestration were scrupulously carried out by Rimsky-Korsakov, a member of "The Five." While he did not achieve the national popularity won by Glinka, Dargomijsky's work served to bring Russian opera forward another step, and to distinguish it still further from both the Italian and the Wagnerian usages.

Alexander Serov, born seven years later than Dargomijsky, composed three operas, for which he himself wrote the librettos. As an admirer of Wagner, he found himself in opposition to the militant "Five." His best-known opera is Judith.

Illustrative Records

Schubert: *Unfinished Symphony, Ave Maria, Erlking, Serenade, Moment Musical* (BRUNSWICK); *Who is Sylvia, Du Bist die Ruh', Ballet Music from Rosamunde, Symphony in C Major, Quartet in D Minor* (VICTOR); two Symphonies, two Piano Sonatas, three Quartets, *Octet in F Major, Quintet in C Major, Quintet in A Major, Der Tod und das Mädchen, Gretchen am Spinnrade, Der Wanderer, Der Lindenbaum* (COLUMBIA).

Mendelssohn: Vocal selections from the oratorios Elijah and St. Paul, *Concerto in E Minor, Fingal's Cave Overture, Midsummer Night's Dream Music, On Wings of Song, Spinning Song, Songs without Words* (VICTOR); *If with all Your Hearts* (from Elijah), *On Wings of Song* (BRUNSWICK); *Quartet in E Flat, Trio in C Minor, Scherzo from Trio in D Minor* (COLUMBIA).

Schumann: *Les Deux Grenadiers, Er, der Herrlichste von Allen, Evening Song, Moonlight, Phantasiestücke* (piano) (COLUMBIA); *Symphony no. 4, Die Lotosblume, Mondnacht* (BRUNSWICK); *Piano Concerto in A Minor, Quintet in E Flat Major, Scherzo from Third Symphony, Du bist wie eine Blume, Romance in A* (VICTOR).

Chopin: *Ballade in G Minor,* three Études, twenty-four Preludes, two Mazurkas, five Waltzes, *Fantaisie-Impromptu* (VICTOR); *Ballade in A Flat, Impromptu in A Flat, Nocturne in G Major, Polonaise in A Flat Major, Polonaise Militaire* (BRUNSWICK); *Sonata in B Minor, Scherzo in B Minor, Polonaise in E Flat,* several Waltzes, Mazurkas and Études (COLUMBIA).

Berlioz: *Symphonie Fantastique, Queen Mab Scherzo* (from Roméo et Juliette), *A Roman Carnival,* Overture to and vocal selections from The Damnation of Faust (COLUMBIA); *Ballet des Sylphes* (from Damnation of Faust), *Rákóczy March, Carnaval Romain* (VICTOR).

Liszt: *Hungarian Rhapsodies nos. 2, 6, 8, 11, Polonaise in E*

Major, Campanella, Gondoliera (COLUMBIA); *Liebestraum* (BRUNSWICK); *Fantasia and Fugue on B. A. C. H.* (organ), *Hungarian Rhapsodies nos. 2, 4, 11, Tasso* (symphonic poem), *Les Préludes* (*Symphonic Poem no. 3*) (VICTOR).

Weber: *Overture to Freischütz, Overture to Oberon, Concertino, Invitation to the Dance* (VICTOR); *Overture* and *Agatha's Prayer* (Freischütz) (BRUNSWICK).

Rossini: Many vocal selections from The Barber of Seville, Semiramide, Stabat Mater, William Tell (COLUMBIA); two selections from The Barber of Seville (BRUNSWICK); *Overture to Barber of Seville* and vocal selections from the opera, *Overture to William Tell* and selections from the opera, *Overture to Semiramide* and selections from the opera (VICTOR).

Bellini: Overture to and vocal selections from Norma, selection from Sonnambula (VICTOR); vocal selections from Puritani, Norma and Sonnambula (COLUMBIA).

Donizetti: Vocal selections from Lucia di Lammermoor, Favorite, Lucrezia Borgia (COLUMBIA); selections from Daughter of the Regiment, Don Pasquale, Lucia, Favorite (VICTOR); selections from Don Pasquale, Lucrezia Borgia (BRUNSWICK).

Spontini: two numbers from La Vestale (VICTOR).

Meyerbeer: Vocal numbers from Africana, Dinorah, Le Prophète, Roberto il Diavolo, *Coronation March* from Le Prophète, *Fackeltanz* (VICTOR); vocal selections from the same four operas, also from Les Huguenots (COLUMBIA); selection from Africana (BRUNSWICK).

Auber: Selection from Fra Diavolo (BRUNSWICK).

Herold: *Overture to Zampa* (COLUMBIA).

Méhul: *Gavotte* ('cello) (COLUMBIA); *Life for the Czar: Introduction* (male quartet) (VICTOR).

Glinka: *Romance* (Der Zweifel) (instrumental trio) (COLUMBIA).

PART SIX

CULMINATION OF OPERA AND TRANSITION FROM ROMANTICISM TO MODERNISM

THE LATER NINETEENTH CENTURY

CHAPTER XXXIX

WAGNER

One of the most commanding figures in the whole history of music is that of Richard Wagner, thinker, music critic, conductor, composer, and builder anew of opera. Possessed of ability in such an extraordinary variety of lines that he could have made history in several directions, it is fortunate for music that his powerful genius in seeking an outlet found music its deepest channel. For with all his gifts for poetry, art and drama, it is after all his music which can best stand alone. When his theories of opera have been superseded, when perhaps the opera itself may come to be regarded as a doubtfully advantageous union of drama and music, one can imagine that much of his glorious music, acting as it does its own tragedy, will live and be loved for itself alone.

Wilhelm Richard Wagner, the youngest of nine children, was born in Leipzig on the 22d of May, 1813. His father, a man of artistic interests, died soon after the birth of Richard, and on the remarriage of his mother to Ludwig Geyer, an actor, the family moved to Dresden. Geyer, who had been a friend of his wife's first husband, was kind to her children, and interested himself particularly in the youngest, who was started in school at Dresden. Geyer himself lived, however, only eight years after his marriage, and following his death the family returned to Leipzig, where Richard continued in school. At this early period he displayed unusual aptitude for literature, as well as readiness in foreign languages. At the age of thirteen he

had translated twelve books of the Odyssey into German. But as a boy in Leipzig he heard Beethoven played in the Gewandhaus concerts, and a new world opened to him. He began piano lessons, but lacked patience for acquiring the technique of the instrument, preferring to make attempts at composing in various forms.

He studied counterpoint and composed some instrumental music, including an overture which was performed, but was ridiculed because of its extravagant use of the kettle drum. At the age of twenty he was appointed to his first salaried position, that of conductor at the Würzburg theater, and from this time on he interested himself in opera composition. His first operas, Die Feen and Das Liebesverbot, were composed in his early twenties, and performed, but with only moderate success.

In 1836 he married an actress, Wilhelmina Planer, of Königsberg, where the first year of his married life was spent. About this time he began work on the opera Rienzi, and made the first sketches for The Flying Dutchman (Der Fliegende Holländer). In 1837 he was appointed opera director in Riga, and he entered upon his duties there with an enthusiasm which communicated itself to the singers. But after two years he was ready for a change. He went to Paris, armed with letters of introduction, hoping to obtain a performance there of his Rienzi, a brilliant and showy opera written in French style, which was at that time nearly completed. But the visit to Paris was ill-starred. Two of Wagner's overtures were performed before indifferent audiences, and no opera was accepted during the three years of his stay there. He was soon in extremities financially, and was obliged to do various sorts of hack work to keep his head above water. He managed during this period, however, to finish the score of The Flying Dutchman.

He had sent the score of Rienzi to the Dresden Opera Company for examination, and following its successful production there he was appointed to a directorship in the royal opera, a position which he held for seven years.

In 1841 The Flying Dutchman was given in Dresden, but without popular approval. This opera marks the beginning of Wagner's departure from the accepted Italian style in favor of a less showy and more dramatically sincere sort of music, and consequently it had the effect of puzzling rather than pleasing the opera-goers of Dresden. Twenty years elapsed before a second performance of the opera was ventured upon in Dresden.

In 1845 Tannhäuser was completed, and its performance conducted by Wagner the following year. The Dresden public approved only parts of this opera, the parts in which Wagner had disregarded his new theories, including arias in the Italian style. It became clear to him, accordingly, that if his new principles were to win popular acceptation he must educate the public, and he therefore devoted some time to preparing propaganda in the form of essays and articles expounding his views as to the necessity of dramatic sincerity and the impropriety of vocal display in opera.

In 1848 he finished the score of Lohengrin, which was first produced, two years later, by Liszt in Weimar. About this time he began to take part in political discussions which were rife in Saxony at the time. Iconoclastic by nature and somewhat embittered as well by the indifference of the Dresden public, his sympathies were with the revolutionaries, and as he had gained few friends or supporters either musically or politically, the part of discretion appeared to be flight.

A period of exile from Germany began in the year 1849

when he fled to Liszt, one of his few loyal and understanding friends, and was advised to leave the country and take up his residence in Switzerland.

The residence in Zürich which continued, with occasional interruptions in the way of visits to Venice, London, Paris and Lucerne, for the thirteen years of Wagner's exile, was apparently almost ideal for productive purposes. His most pressing material needs supplied by a few of his friends, and with sympathy in his ideal pursuits provided by his friendship with Frau Wesendonck of Zürich, Wagner devoted his days to writing and composing. If it was disappointing not to be able to attend productions of his operas in Weimar and Dresden, at least there were advantages in being remote from the distractions inevitable in the art centers of Germany.

In Zürich Wagner wrote many of his prose works, the poems for his tetralogy, Der Ring der Nibelungen, and much of the music. He interrupted his work on the Ring to compose Tristan und Isolde, and to sketch Die Meistersinger von Nürnberg, the one a magnificent portrayal of human passion, with music which he is thought never to have surpassed, and the other his one light opera. In the character of Walther, the hero of Meistersinger, Wagner suggests himself, indicating in Walther's competition with the pedantic and self-satisfied "master singers" his own struggle for recognition by the conservative music circles of his day.

In 1859 he repaired once more to Paris and brought about a production of Tannhäuser, but with disastrous results. The Paris public was not ready for even so mild an embodiment of his theories as that opera represents. He toured Russia, where he gained more sympathetic hearers, and at length, in 1861, returned to his native land. After three years of financial and artistic struggle

RICHARD WAGNER

he found a friend and patron in the young King Ludwig II of Bavaria. Wagner took up his residence in Munich in 1864, and the next year had the pleasure of attending a presentation there of Tristan und Isolde. Productions of Meistersinger and two of the Ring music dramas took place a few years later, and Wagner made plans for the building of an opera house which should be ideally adapted to the performance of his works. The project turned out to be not feasible in Munich, but the building materialized in Bayreuth, and in 1876 was dedicated with the first performance of the complete Ring. The opera Parsifal, fruit of Wagner's later years, and of a mystical, semi-religious character, was performed in Bayreuth in 1882, one year before Wagner's death, which occurred in Venice.

The operas of Wagner may be divided into three classes, those of his youth, those of a transitional period, and those that represent his fully matured art. Die Feen (The Fairies), his first opera, was patterned more or less after Weber, and Das Liebesverbot, his second opera, represents no departure from the accepted style of Italian grand opera. Rienzi was built after the style of French grand opera of the day. It was brilliant and showy, and is a proof that Wagner might have enjoyed immediate success and have developed into a popular idol if he had chosen to continue along the path of least resistance. But he was a true artist, as well as a man of unusual mentality, and with increasing maturity he could not content himself with the artificial parade of soloists, and the incomplete fusion of action and music which characterized the successful operas of the time. He came to believe, reversing the practice of Italian opera, which made the words entirely secondary to the music, that "every bar of dramatic music is justified

only by the fact that it explains something in the action or in the character of the actor."

He defined the ideal opera, or music drama, as "an art work complete in itself, in which the parts and contributions of the related and utilized arts meet and disappear in each other, and, in a manner, form a new world by their own destruction." It was clear to him that where musical forms were preserved intact, as in the set recitatives and arias of the older operas, the music could not be sufficiently pliable to lose itself in the general good, and that therefore rigid musical forms must be done away with in an ideal opera. Recognizing the necessity of integrating more thoroughly music and text, since the music was not to be self-sufficient, he conceived his famous notion of the *Leitmotiv* or guiding theme, according to which characteristic musical themes were associated with certain characters, forces, objects or places.

The operas, The Flying Dutchman, Tannhäuser and Lohengrin, which belong to his transitional period, partly illustrate Wagner's theories of opera. In them, however, the closely woven fabric of music is occasionally rent to admit the introduction of a movingly beautiful aria; and these operas met with the more success in their time, perhaps in all times, for that reason. He conceived the vocal part for the most part as "musical declamation, following the natural inflections of the speaking voice, but occasionally elevated at emotional crises into a lyric outburst."

Being a poet as well as a musician, Wagner wrote his own librettos, some of which he published as poems before he set them to music. He could not reconcile set poetic forms any more than rigid musical forms with forward-moving drama; accordingly he adopted the so-called stabreim, in which alliteration takes the place of rhyme.

The stories for his operas Wagner took largely from

folklore and mythology. His plots differed from those of Italian operas in being strongly ethical, dealing often with redemption in some form, either through love or through religion.

The plot of The Flying Dutchman was based on the legend, dating back to Homer, of a world-weary wanderer driven from shore to shore in vain search for rest. Wagner incorporated the motive, introduced by Heine, of redemption through the love of a woman.

The story of Tannhäuser held a deeper human interest, and Wagner's poetry and music were an advance on those of the preceding opera. Tannhäuser, the minstrel, embodies the struggle between good and evil for mastery over the human soul, with the victory of good compassed through the love of Elizabeth.

In Lohengrin Wagner made use of the ancient legend of the Holy Grail, combining it with picturesque stage effects and a strong love interest that have made it one of his best-liked operas. In Tannhäuser and Lohengrin he made increasing use of guiding themes, and further characterized the various actors by associating with them certain tone qualities in the orchestra.

The Ring tetralogy, Tristan und Isolde, Meistersinger and Parsifal, represent Wagner's powers at their full maturity. In these music dramas he had broken entirely with earlier traditions of opera.

Wagner's version of the Nibelungen was based on the old Norse saga, in which are brought together gods and goddesses, human beings, mermaids and cave dwellers. Twenty-five years elapsed from the conception of this poem to the completion of the opera-cycle, the members of which are entitled, respectively, Rheingold, Die Walküre, Siegfried, and Götterdämmerung.

Tristan und Isolde embodies most perfectly Wagner's

theories of opera. As it is concerned exclusively with lovers' passion, no choruses are employed in this opera. The plot of Meistersinger was taken from the history of Nuremberg in the sixteenth century, with the action centering about Hans Sachs, the cobbler-musician. Parsifal, begun in 1876 and completed three years later, is a sacred festival drama, based on the legend of the Holy Grail. The music is mystical and comparable, it has been said, to that of Palestrina.

As to the permanent tenure of Wagner's operas of their one-time paramount position it is difficult to speak with confidence. Since, as during, his time his theories have been attacked, his use of the *Leitmotiv* found rigid and unimaginative, and his practice often inconsistent with his own theories. But, as George Dyson says in his recent book, The New Music: "It is easy to attack or defend Wagner's theories. What nobody has since succeeded in doing is to write anything approaching his music." Mr. Dyson concludes a short incidental discussion of Wagner with the following appreciation, which may well conclude the present chapter: "The place of Wagner in the arts is that of the greatest musician since Beethoven. He was a musician before everything, and wherever there was real competition between arts that he proposed to practice on equal terms it was music which invariably won. . . . Wagner paid as much attention to the architecture of pure music as any composer who ever lived."

CHAPTER XL

VERDI

During the same period as that in which Wagner was producing operas and prose works in German, Italy was the scene of the life and endeavors of her greatest opera composer. While Wagner was bending his energies to the conscious task of reforming the opera, and producing quantities of glowingly beautiful music, Verdi, in Italy, without self-consciousness or theorizing, was slowly and surely developing from a composer of traditional, showy Italian opera into the creator of sincere and massive works that still command the respect and admiration of discriminating musicians. Verdi was perhaps influenced by Wagner's music and his theories. With his Italian lyric gift he might even have sought to imitate the great German, without its being apparent in the result; but it was probably the case that in his growth he absorbed unconsciously many outside influences, as a tree spreads its branches to the rain and sunshine, and is nourished by them.

Giuseppe Verdi was born in Roncole, Italy, in the same year as Wagner, 1813, and his long and productive life expired with the century. The story of his childhood is appealing, concerning as it does the lives of plain people in a small town where music was an essential of existence, and every one was a player, singer, or music critic, or all three at once. Verdi had a narrow escape from death when his mother fled with him, then a mere infant, to the church belfry, during an invasion of Russian and Austrian troops. As a small child he showed aptitude for

music, and very early began to pick out notes on the spinet of which the family was fortunately possessed. At seven he began lessons with the church organist, who declared at the end of a year that he could teach the child no more. At ten he succeeded his teacher as organist in Roncole, and began to attend school in the neighboring larger town of Busseto, where he lived in the family of a friend of his father, his official duties in the home church necessitating his trudging back and forth between towns on Sundays and feast days. On one of these journeys it is recorded that the weary child lost his way and fell into a canal, from which he was rescued only by the good fortune that although it was dark and late some one happened to be passing by.

At twelve Verdi had acquired the rudiments of a general education, and was engaged as an assistant in the shop of one Barezzi, a merchant who made music one of the chief concerns of his life, and who encouraged the musical talent of the boy. Here in Busseto Verdi studied music with Provesi, the organist of the cathedral, until he was sixteen, when, encouraged and assisted by the townspeople, he went to Milan to pursue his musical education. He failed to win a hoped-for scholarship in the conservatory there, but was fortunate in being received as a pupil by the composer and teacher Lavigna, with whom he studied counterpoint for two years. At the expiration of this period he returned to Busseto, where he held an organ position for several years.

At the age of twenty-three Verdi married Margherita Barezzi, a daughter of his former employer and friend. With his wife he returned to Milan, where he continued his study, and in the course of time had the opportunity to prove his musicianship sufficiently to secure for himself a commission to write an opera. He retired to Busseto,

and spent three years on the work, but found, on returning to Milan, that he would be obliged to seek a producer for the opera. Chance threw him into the way of the impresario Merelli, who undertook the production of the new opera, and became a faithful and inspiring friend to Verdi. The opera was reasonably successful, and Verdi was given a commission by Merelli to produce three more.

But evil times came upon him. His two young children and then his wife fell ill and died. He had no heart for composing, and determined to give it up forever. In this crisis Merelli stood by him, urging him with the utmost tact and delicacy not to be deflected by misfortune from what was so clearly his life work. In the course of time Verdi was persuaded by his friends to read a new and promising libretto by Solera. The upshot was that he could not resist writing music for it, and the opera Nabucco was produced in 1842.

This opera began Verdi's real career as an opera composer. Other works followed in rapid succession, I Lombardi alla Prima Crociata, Ernani, first performed in Venice, and others which were not so successful; then Attila, and Macbeth. In 1847 an opera of Verdi based on Schiller's The Robbers was given in London, with the result that Verdi was promptly invited to become opera-conductor at Her Majesty's Theatre. He was obliged to decline this offer, however, on account of a contract to produce two more operas. Luisa Miller, written on a libretto adapted from Schiller's Kabale und Liebe, was first performed in Naples.

Rigoletto, whose title and plot were altered from Victor Hugo so as not to give political offense, was written in forty days, and successfully given at Venice in 1851. Within two years were produced the other two members of Verdi's brightest constellation of operas, Il Trovatore and

Traviata. Operas too numerous to mention followed at short intervals, and were performed in Venice, Milan, Rome, Paris, and Russia. His famous opera Aïda was first produced in Cairo, in 1871; then for a period of sixteen years no more operas issued from Verdi's pen, though he wrote his famous Requiem during this period. It was done in honor of Alessandro Manzoni, the Italian poet, who died in 1873, though the original impulse for its composition had come in the death of his fellow opera composer, Rossini. With the death of Donizetti, another of his contemporaries, Verdi was left alone in the field, and, being still the fortunate possessor of good health and undiminished powers, he eventually resumed opera-composing. Otello, adapted from Shakespeare by Arrigo Boito, the playwright-composer, was produced in 1887, and the comic opera Falstaff, written when Verdi was eighty years old, six years later. Both these operas of his old age, a striking proof of Verdi's artistic vitality, are considered among the best on his entire list. His death occurred in January, 1901, and his interment was in Milan, which had been the scene of so large a share of his activities.

Born into the ranks of the common people, Verdi never lost his hold on the realities of life. He maintained, with a degree of success quite unusual for an artist, the balance between that side of his nature which urged him to create beauty, and another that made him a man of sturdy common sense, a democrat, and a patriotic citizen. Twice elected to political honors, he immediately resigned them, declining likewise a title of nobility offered him by the king of Italy. During the course of his long life Verdi became a national idol, but his personality was of the sort that remains unspoiled by adulation.

Wagner and Verdi are representative each of the musical genius of his own country, and the career of each in-

volves a slow but steady development toward an ever higher conception of his art. Music in nineteenth-century Germany was preëminently instrumental, and the orchestra was Wagner's medium, the voices being in great part treated as hardly more than an inherent part of the orchestral fabric. The Italian composer, however, naturally found his chief interest in the voice, writing his orchestral scores to support the singers, but, in the course of his many works, acquiring constantly greater technique in imparting color and interest to the accompaniment. With all his development in his art Verdi never ceased to speak a language comprehensible to his contemporaries, a situation much more agreeable for the artist himself than that in which he finds himself so far in advance of his time that he can hope for his reward only in the artist's heaven—posterity.

Arrigo Boito (1842–1918) is better known as a poet than as a composer. Besides writing librettos for his own use he furnished Verdi with those for Otello and Falstaff. As a composer he is favorably known for the opera Mefistofele.

Ruggiero Leoncavallo (1858–1919), with the opera Pagliacci, and Pietro Mascagni, born in 1863, with Cavalleria Rusticana, contributed each a highly popular opera to the repertoire of the closing years of the last century, operas which continue strongly in favor with general audiences.

CHAPTER XLI

NATIVE FRENCH OPERA AND INSTRUMENTAL WORKS

The latter half of the nineteenth century shows developments in French music that are worthy of note. The opera, which had so long monopolized the attention of composers who wished a popular hearing, came gradually to yield its exclusive place in their interest, which, with some men, included instrumental music as well. Berlioz, it is true, had earlier set an example for these later French composers, in the dramatic orchestral compositions which made up most of his product. But he furnishes almost the sole example of a French composer of the first rank, before 1850, who was not preoccupied with opera. It is characteristic of the French temperament that little absolute music is included in the list of orchestral numbers composed since Berlioz. Suites for orchestra and symphonic poems, in which the music is associated with a program, were forms more popular than the classical symphony form.

A second feature characteristic of French music during this period is the presence of a large group of native French opera composers. From this time on France becomes less and less dependent on imported opera, loaning instead her native operas for production in other countries, and developing tendencies more distinctively French, and free from the Italian influence which had so long dominated the field.

The oldest of this group of French musicians, Charles

Gounod, was a contemporary of Wagner, although born five years later, that is, in 1818. A Parisian, with a musical mother who was his first teacher, Gounod received from childhood every encouragement toward a musical career. In 1836 he became a pupil of the Paris Conservatory, where practically all great French musicians have been trained, and in 1839 was awarded the *Prix de Rome*. The next three years, accordingly, found him in Italy where he studied the works of the old masters, particularly Palestrina. Returning to Paris, Gounod made his first acquaintance with the works of Schumann, which were a novelty to the Italian-bred Parisian. His residence in Rome was apparently in part responsible for a temporary deflection of Gounod's interest towards theology, but he returned eventually to music as his main life work, satisfying his religious and mystical bent by the production of sacred choruses and cantatas.

Gounod's first opera, Sapho, produced in 1851, when the composer was thirty-three years old, is not particularly significant. With Faust, eight years later, Gounod achieved a success which established his position not only in the front ranks of musicians in Paris, but also among the composers of the most popular operas up to the present time. Succeeding operas did little to augment his fame, although Romeo and Juliet is still occasionally heard. In 1870 he went to England, where he remained five years, becoming a favorite of London music lovers. From the year 1881 he devoted himself to the composition of sacred music, of which the Ste. Cecilia Mass is the best known. He died in Paris, in 1893.

The work of Gounod is unequal in merit. Including, though his list does, compositions in a number of forms, operas, cantatas, masses, oratorios and some instrumental music, not much of it retains interest for the present genera-

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tion. He was possessed of adequate technical ability and an instinct for orchestration and the handling of voices; but his often voluptuous melodies are apt to be supported by harmonies too obvious to keep them from occasionally cloying the hearer, while a regrettable mixture of styles is apparent, particularly in his church works.

A composer of characteristically French music both in opera and in the instrumental field, Charles Camille Saint-Saëns was born in Paris in 1835, and died in Algiers in 1921, having reached an age rarely attained by men of artistic temperament. Saint-Saëns was a musical child and became a fluent pianist at an early age. At eighteen he was already a church organist, and five years later became organist at the Madeleine, a position which he held for nearly twenty years. A man of unusually keen mentality, a student, writer and traveler, as well as a musician highly trained in both theory and practice, Saint-Saëns composed music of predominantly intellectual quality. He was a devoted student of the classics, with particular affinity for Mozart, and his instrumental works include a number cast in forms of absolute music. The most individual of them, however, are those associated with a poetic or pictorial background, and his symphonic poems and orchestral suites are better known and liked than his symphonies. Of his thirteen operas Samson et Dalila, produced at Weimar in 1877, was the most successful, and is practically the only one which survives. Saint-Saëns was an industrious composer, and his works include, aside from his operas and orchestral compositions, oratorios, cantatas, choruses, seventy-five songs, ten concertos, chamber music, pieces for the piano alone, and a few for the organ. In the course of his extensive travels, Saint-Saëns made two visits to the United States, in 1906 and 1915.

In Carmen, first produced the year of his death, 1875,

Georges Bizet achieved, according to Paul Bekker, a "perfect example of national opera." Bizet was born in Paris in 1838, and attained only the age of thirty-seven years. An extraordinarily gifted pupil of the Paris Conservatory, at nineteen he won the *Prix de Rome,* and the first of his three light operas dates from that time. Although his productive period was so short, Bizet composed several operas, orchestral suites and overtures, as well as piano pieces and songs. It is significant as an indication of what he might have accomplished, with a longer life, that Carmen was one of his latest works, unfortunately properly appreciated only after his death. In this opera Bizet was apparently influenced by the theories of Wagner. He employs guiding themes to some extent, although his treatment of them is characteristically French. His orchestration is brilliant and colorful, and his rhythms varied and striking. Most opera-goers would probably regard Carmen as one of the most delightful operas now on the stage. It makes no heavy demands on either the intelligence or the emotions, is devoid of sentimentality, and possesses an unfailing charm and piquancy.

Jacques Offenbach (1819–1880) contributed extensively to the literature of light opera in French. Best known of his works is the opera Tales of Hoffmann, which has been frequently performed in Germany and America, as well as in France.

Jules Massenet (1842–1912), a talented pupil of the Paris Conservatory to whose teaching staff he later belonged for eighteen years, composed a large number of operas (Le Roi de Lahore, Hérodiade, Manon, Werther) and some orchestral music. His style is melodious and pleasing, but sounds no great depths. Thaïs remains a popular number, and is his best-known opera outside of France.

Among other composers who contributed to the operatic literature of France in the latter part of the nineteenth century were Édouard Lalo (1823–1892), famous for the opera Le Roi d'Ys, Ambroise Thomas (1811–1896), composer of Mignon, and Léo Delibes (1836–1896), celebrated chiefly for the graceful ballets Sylvia and Coppelia. They with a number of others, whose names must be omitted from this brief sketch, assisted in bringing about the establishment of a distinctly national type of opera, and in laying the foundations for that brilliant work in instrumental music which has since brought France into the enviable position which she occupies among the musical nations of today.

CHAPTER XLII

BRAHMS

To the reader of the preceding six chapters it may appear that the opera, after all a hybrid form, was the almost exclusive interest of composers, aside from the early romantic group, in the nineteenth century. Lovers of pure music will, accordingly, turn with perhaps an added interest to the contemplation of two great figures who, in Germany and France, fill out a side of the picture till their advent left comparatively bare. They are Brahms and César Franck, both of whom did their most conspicuous work in the field of absolute instrumental music, disdaining all poetic supports, and holding almost entirely aloof from the operatic field.

The work of Brahms, often called, with Bach and Beethoven, one of Germany's "three great B's," contrasts with that of the opera composers not only in being in great part absolute music, but also in the respect that it is at the opposite extreme from the ear-catching, populace-pleasing ideal. Wagner, it is true, did not seek to please his contemporaries. Nevertheless he was self-conscious in his greatness, and after all keenly interested in the successful production of his operas. Brahms was first of all a man—*ein Mensch*—and a man of quiet dignity and reflective mind. He worked as do the elements, and was as indifferent as they to the effects of his performance.

Johannes Brahms was born in Hamburg, on the seventh of May, 1833, almost exactly two decades after the birth of Wagner. His father was a musician, playing double bass in a Hamburg orchestra, and he saw to it that his son re-

ceived a thorough training in theoretical and practical music. Brahms was no child prodigy, for his genius was of the slow-growing sort, but as a youth he did thorough, painstaking work for his teachers and studied carefully the scores of Bach and Beethoven. Between the ages of fourteen and sixteen Brahms made his first public appearances as a pianist, but both his temperament and the policy of his teacher, Marxsen, forbade sensationalism, and until he was twenty his days were for the most part occupied with uninterrupted study and the composition of his early works.

At that time, three years after his first invitation to do so, he joined Remenyi, a young Hungarian violinist, in a concert tour which included several of the smaller cities of Germany. At Hamburg they met Joachim, who recognized Brahms' musical qualities, describing him as "the most considerable musician of the age whom I have met." A meeting with Liszt, later during the same tour, was not so auspicious, as young Brahms, tired from traveling, fell asleep while Liszt was playing for him! On his return journey Brahms met and played for Schumann, who, with his usual acumen, discerned at once the quality of the young musician, and celebrated it in an article entitled "New Paths." The meeting with Schumann marked the beginning of a warm friendship between the two men, a friendship as of equals, despite the disparity in their ages, but it was unfortunately soon terminated through the onset of the mental malady which darkened the last two years of Schumann's life. Brahms remained a friend of the Schumann family, and in 1856, when, following the death of her husband, Madame Schumann resigned her position as teacher at the court of Lippe-Detmold, Brahms assumed her duties there, with the title of court-conductor. The situation was delightful, the work not heavy, and Brahms

had sufficient leisure for composition and an excellent library. He retained this position for about three years, a period from which date his first set of variations and several orchestral and chamber works.

In 1862 he removed from Hamburg to Vienna, a city of strong attraction for musicians, not only on account of its traditions, as the residence of Haydn, Mozart, Beethoven and Schubert, but as an improtant music center of the time, with a group of prominent composers and a critical and discriminating public. Here Brahms met with an immediate welcome. In the words of Sir W. H. Hadow, "Men were glad to welcome a new genius of conspicuous power and encyclopædic knowledge, who never spoke of himself, who never wrote a line in his own defense, who never attacked an opponent, nor depreciated a rival." Brahms performed some of his works in public shortly after his arrival, and received unqualified recognition of his powers as a pianist, but doubtful understanding of his compositions. Wagner, arriving in Vienna a little later than Brahms, took scant notice of the young musician, and Brahms in turn was neither impressed nor overpowered by the great composer of opera. There was no common ground on which they could meet.

The following year, in 1863, Brahms was made conductor of the Vienna Singakademie and the connection inspired him to his first compositions for vocal chorus. After less than a year he resigned this position, but once started, like Schumann he devoted a whole year to vocal compositions, closing the year's activities with two books of delightful songs for solo voice with piano accompaniment. Brahms' days, though inwardly rich, were outwardly uneventful, spent as they mostly were in his study, with his manuscripts and proof sheets, and interrupted rarely by concert tours. In October, 1866, he made such a tour with

Joachim, returning after two months for his winter's work in Vienna. During the following year occurred the composition and the performance of his greatest work, the German Requiem. Provoking at first much critical comment from a bewildered audience in Vienna, when it was later given on Good Friday in the "Great Church" of Bremen, before an audience which included many of the foremost musicians of the day, it made an impression so profound as to ward off the possibility of criticism.

The year 1868 saw the composition of many songs, and during the two following years Brahms rested, absorbing rather than giving out. In 1871 two important choral works appeared, the Triumphlied, celebrating the military victory over France, and the incomparable Schicksalslied, or Song of Destiny. Brahms became conductor of the influential Gesellschaft der Musikfreunde, or Society of Friends of Music, in 1872, retaining the position for three years but not allowing it to interfere materially with the stream of compositions both vocal and instrumental which proceeded from his pen.

In 1876, the composer being then forty-three years old, occurred the performance of his first symphony. At a time when romanticism was rife, and when overtures and symphonic poems were replacing the symphony, the already recognized genius of Brahms for structure was thus still further displayed. An admirer calls this "the Tenth Symphony," thus emphasizing a similarity to the style of Beethoven which undoubtedly exists in this work. The second of his four symphonies appeared the following year, and shortly afterward Brahms' great concerto for violin. In 1880 he received from the University of Breslau the degree of Doctor of Philosophy, *honoris causa*, presenting for the occasion, not a learned contrapuntal performance, but a concert overture based on the tunes of a number of well-

JOHANNES BRAHMS

known student songs. The following year he declined an invitation to become conductor of the London Philharmonic, preferring his quiet life in Vienna with leisure for composing to becoming, like Handel and Mendelssohn, an idol of the London public. In 1882 he published many songs, and in 1883 the third symphony, the most melodious and comprehensible of his four.

From this time on Brahms became the recipient of many distinctions in the way of honorary titles, and in 1889 he was proffered the honorary citizenship of his native city of Hamburg. Despite these tokens of worldly fame he became increasingly retiring in disposition. The record of the last decade of his life practically coincides with the list of his works during that period, when were written some of his most beautiful and grateful numbers, including two violin sonatas, clarinet sonatas, chamber music, and two volumes of motets. His last composition was the Vier Ernste Gesänge (Four Serious Songs). In 1896 his health began to give his friends cause for alarm, and his death occurred in Vienna in April, 1897. He was buried near Beethoven and Schubert.

In his absolute independence and devotion to his own artistic ideals, Brahms is one of the most distinctive figures in the history of music. Standing as he did for a style of music not fashionable in his time, he was often the subject of controversy between his supporters and those who could make nothing of his music. Only once, and then at the instance of Joachim, was he brought into the controversy, and then only to the extent of a dignified statement in print.

His style was then and is still criticized by certain types of mind as academic, dull, dry, purely intellectual. It is true that his works are free from outward adornment, and that he thought, probably more than any other composer

that ever lived, in terms of pure music, not primarily considering the conditions of performance, nor the coloring of different instruments. He possessed a strong architectural sense, and his music accordingly, in contrast to that of the earlier romanticists, is distinguished more for its structure than for its color. His hands were large and that circumstance perhaps suggested to him a more open texture than had previously obtained. He uses widespread harmonies, with contrapuntal weavings of inner voices. His natural disposition, as well as his studies, made Brahms a descendant of both Bach and Beethoven, texturally of Bach, and structurally of Beethoven.

Despite the epithets of his enemies and the admissions of some of his friends, however, Brahms' nature was romantic. His music, though at the farthest extreme from sentimentality, rarely fails, for hearers who are themselves not shallow, to sound some unexplored depth, of poetry, or passion, or tenderness. There are doubtless many people, even among musicians, to whom the music of Brahms can never appeal. "To the froward thou wilt show thyself froward." But what Brahms' appreciation loses in extent it perhaps gains in depth. Those who by nature or by study are qualified to enjoy his music find themselves increasingly dependent upon him, having lost the ability to enjoy what is comparatively superficial and bare of significance.

It has been said of Brahms that his greatest strength lay in chamber music. String quartets, and small combinations with the piano, require not so much a sense of color as truth and beauty of line, and for that he was preëminently qualified. His contrapuntal texture was also extraordinarily well suited to the building of choral works. But on account of the great vogue and the convenience of performance of piano music, and of voice or violin with piano accompaniment, he is perhaps most widely known

as the composer of exquisite songs and expressive piano music. Some of his very latest work was done for the piano, the sets of pieces Op. 116, 117, 118 and 119, and while most of these pieces would not prove effective in concerts, they are unsurpassed as bits of intimate expression to be shared with a few. Brahms' works include four symphonies, much choral music, including the Requiem, Schicksalslied and Triumphlied, string quartets, quintets and sextets, piano concertos, violin sonatas, clarinet sonatas, many piano pieces and about two hundred songs.

Prominent in the Vienna group during Brahms' residence there was Anton Bruckner, an Austrian (1824–1896). An organist, and professor in the Vienna Conservatory, his style of composition differed widely from that of Brahms, deriving as it did from Wagner. He was the author of considerable sacred choral music and nine symphonies, whose first performances occurred in Vienna, Leipzig, Munich and London.

Max Bruch (1838–1920) born at Cologne and later resident in Munich, Berlin, London and Bonn, was a prolific composer, producing works in a variety of forms. Best known of his works, which are effective rather than profound, are his choruses with orchestral accompaniment. His violin concertos are popular with virtuosi.

Karl Goldmark (1830–1915), a Hungarian educated in the Vienna Conservatory, has attained fame as both pianist and composer. The list of his compositions includes five operas, a number of orchestral overtures, a symphony, choruses and pieces for solo instruments.

The fame of Robert Franz (1815–1892) rests almost entirely on his two hundred and fifty songs, although he composed some choral music as well. His musical education was delayed, owing to family unwillingness to allow

him to become a musician, but on the publication of his first book of songs he found a friend and ally in Schumann. His songs, which are models of condensed expression and beautiful workmanship, are akin to those of Schumann.

CHAPTER XLIII

CÉSAR FRANCK

Contemporary with Brahms in Germany there lived a composer in France whose mode of life, spirit and artistic ideals ally him with Brahms, namely, César Franck. Born in Belgium in 1822, Franck entered the Paris Conservatory at the age of fifteen, and remained a student there for five years, acquiring a thorough knowledge of counterpoint, and becoming a fine pianist. He did not care to capitalize his pianistic ability, and on the conclusion of his course he returned to Belgium, where he taught music for two years. Paris attracted him, however, and he returned to the capital, obtaining shortly an organ position and enough music pupils to enable him to support his young wife and himself. From this time Paris became his permanent home, and he himself, though in some respects his temperament was so unlike the French, became to all intents and purposes a Frenchman.

In 1858 he was chosen organist of Ste.-Clotilde, a position which he retained until his death, thirty-two years later. He was naturalized during the political disturbances of 1870, and at this time was given a professorship of organ in the Paris Conservatory. Franck lived entirely for his work in composing and for his pupils. Indeed, his hours were so long as to leave him little latitude for other interests, consisting as they did of two hours' work at composition, in the early morning, eight or ten hours' teaching, and the necessary preparation for his duties in the church. But his work was his pleasure. His inner life was so rich,

and his associations with his pupils so satisfying, that he did not miss other intercourse. The general rule that to a creative genius teaching is drudgery did not hold in the case of Franck, who was noted for his ability to inspire talented pupils and for his patience with dull ones. It was his reward as a teacher to number among his pupils some whose names later became famous, but who never failed in their affectionate appreciation of his work. Among his noted pupils are Dukas, Chausson, Lekeu, and Vincent d'Indy, who has written a life of Franck, and whose work definitely continues the traditions of his teacher. The truth is that in Franck's time the French public was at length beginning to turn from its intense and almost exclusive preoccupation with opera towards an appreciation of other forms of music; and, as instruction in the conservatory tended almost solely to the development of opera composers, Franck's activities as teacher were highly important in training the men whose interest in symphonic and chamber music made them forerunners of the characteristic French music of today.

As a composer of non-operatic music Franck was not alone in France in his time. Saint-Saëns, already treated in connection with the opera, included in his versatile output compositions in almost every known form, with much instrumental music in the list. Édouard Lalo, while strongly interested in the opera, did his most characteristic work in the orchestral field, contributing much successful music of a picturesque and exotic character to the concert programs of the time. But the verdict of time has placed Franck at the head of the group, on account of his superior emotional qualities and the durability of his musical conceptions. Almost entirely unappreciated as his work was in his lifetime, save for the admiration of a small group of adherents, it has made steady progress in its

appeal, and while it is still music for musicians, far removed from the popular ideal, it has gained the thorough respect of the musical world, as well as the sympathetic admiration of those whose temperaments enable them to understand it.

The story of Franck's life is that of his works. As his temperament was serious ("mystical" is an adjective frequently used in describing him) and as his organ work connected him with the church during most of his adult life, it is not surprising that his first large work and his finest work were both in the field of sacred music. Ruth, his first oratorio, foreshadows Les Béatitudes, the great oratorio which, more than any other one work, has brought him posthumous recognition. A period of instrumental composition began in 1876. During the next few years appeared three symphonic poems, on programs from de Lisle, Bürger, and Victor Hugo: Les Éolides, Le Chasseur maudit, and Les Djinns, as well as the quintet for piano and strings, and other chamber music. The first of his opus numbers, dated 1843, and some of the very latest, composed in 1886, were devoted to the piano. Best known to pianists of all Franck's work are the Prélude, Chorale et Fugue and the Prélude, Aria et Finale, composed four years before the composer's death. The Symphony in D minor and the string quartet in D major, as well as a number of organ pieces, belong to the year before Franck's death.

Franck was not entirely untouched by the enthusiasm for opera of the French capital. He composed three operas, widely separated in time, Le Valet de Ferme, written when he was thirty, Hulda, in 1885, and Ghisèle, which was incomplete at his death, in 1890, and was orchestrated in part by some of his pupils. His death, following a life of sturdy good health, resulted from an attack of pleurisy.

The work of César Franck displays a strange union of

the classic and romantic styles. His naturally reserved disposition, his distaste for parade, as well as his interests and his training, allied him with the classicists, and the influence of Bach is clearly apparent in his work. On the other hand, composition was never to him merely something to be done, but an expression of the spirit. He did not consciously weave his polyphonic threads into patterns, but he expressed his innermost nature, as the men of the romantic group had done. He was first of all an organist, and as the organ, with its sustained tone, lends itself ideally to improvisation, some of his most beautiful conceptions occurred to him as his hands strayed over the organ keys. Much of his work shows, accordingly, the influence of this extemporizing, which he did beautifully and easily. Form with him was not the first consideration, and he had little feeling for balancing phrases and contrasting keys. The sonata form appealed to him less than some of the older musical molds, in which the thought is spun out rather than shaped from the outset. Yet his music is far from careless or unconsidered. He possessed his own strict ideals, and refashioned his work until it conformed with them.

With a mystic's feeling for the incompleteness of terrestrial things and the irony of expressing life in compact little patterns, his music partakes of the nature of the arc rather than of the circle. It is not an organism complete in itself, but part of an Infinite, paralleling, in music, the art of Fra Angelico. The technical basis of this mystical quality seems to be the use of novel harmonizations, many chromatic intervals, which minimize the key feeling, and a way characteristic of Franck of letting whole tone masses slide in the same direction, producing an effect of instability. Many of his technical expedients forecast the work of

the modern French school, which is navigating so many previously uncharted seas.

M. H. Imbert, writing in Grove's Dictionary of Music concludes a sketch of Franck with the following tribute: "In his capacity for work, his prodigious facility, his profound harmonic science, in the loftiness of his ideals, and in his steadfast faith in his art, César Franck is a singularly fascinating figure among musicians. His characteristic creations, a rich treasury whence his successors will draw inspiration for many a year, ensure him a high place among the composers of the nineteenth century."

The scope of this book precludes excursion into many interesting by-paths, and scores of names of more or less importance must pass without notice. In connection with Franck's activities as an organist, however, it is impossible to refrain from citing the names of other disinguished organists of his time, men whose work both as players and as composers has brought French organists into the front rank in that field. Most important of them are Alexandre Guilmant (1837-1911), for fifty years organist at Boulogne and long a professor in the Paris Conservatory, composer of organ music, masses, motets, and choir music; Charles Marie Widor, born in 1845, well known organist of St.-Sulpice, successor of Franck as professor of organ and of Dubois as professor of composition in the Paris Conservatory, and author of a great number of compositions in a variety of forms including ten organ symphonies and many choral and chamber compositions; and Théodore Dubois (1837–1924), Belgian born and trained, but for a time professor of composition and director of the Paris Conservatory, author of three oratorios, cantatas and choral works, five operas and much orchestral music.

CHAPTER XLIV

RUBINSTEIN, TCHAIKOVSKY AND "THE FIVE" IN RUSSIA

The musical life of Russia's two great art centers, Petrograd and Moscow, was enriched during the second half of the nineteenth century by the presence of a group of composers of marked ability, as well as performers of high rank, many of them trained in the excellent conservatories of the two cities. High-class concerts, directed by important artists, were of frequent occurrence. The great success of Glinka's opera A Life for the Tsar had by no means interrupted the vogue of Italian opera, which continued to command the services of the best singers, with French opera sharing the field. During the period in question, however, a whole literature of native opera as well as of orchestral and chamber music that appeared in Russia by sheer merit forced its way into the serious consideration of audiences both at home and abroad. From this time the position of Russia among the foremost musical countries has been unquestioned.

Oldest of these Russian musicians, a man distinguished more for his extraordinary attainments as a pianist than for his original works, was Anton Rubinstein. Born in 1830, near the Austrian border of Russia, Rubinstein's first instruction was received from his mother. Evincing unusual pianistic ability as a child, he was sent to Moscow and later to Paris for further study. After brilliant concert tours in Germany and England, Rubinstein returned to Russia, where he continued his studies for eight years, producing two operas which were performed in 1852. In

1858 he was appointed Imperial concert-director, and four years later he founded the Petrograd Conservatory, remaining its head for nine years, and gathering about him an eminent group of teachers. His compositions include several operas, six symphonies, chamber music, and many songs, as well as much pianoforte music which, as the production of a virtuoso on the instrument, is brilliant and pianistic, but not profound. A cosmopolitan himself, Rubinstein strikes no distinctively Russian note in his music. His chief importance consists in his activities as a teacher and in his pianistic attainments, which are considered second only to Liszt's. He died in 1894.

A younger brother, Nicholas Rubinstein, was also an outstanding pianist and, as the founder of both the Russian Musical Society at Moscow and the Moscow Conservatory, of which he was the head from 1864 until his death in 1881, he exerted a wide influence in the music circles of Moscow. For many years he was a friend and interpreter of Tchaikovsky.

Peter Ilich Tchaikovsky, most widely known abroad of all Russian composers, was born in the Russian town of Votinsk in 1840, his parents removing to Petrograd shortly after his birth. He early showed inclination for music, but this *penchant* was not taken seriously either by himself or his family, and he was trained in law. A graceful and facile musical amateur, however, he was greatly in demand in social circles, and his interest in music gradually reached the point where it determined him to attend theory classes at the conservatory. Here his work attracted the attention of Rubinstein, both for its ability and its negligence, with the result that the older musician criticized the talented student to such good effect as to arouse his ambition and render further dilettantism impossible. Giving up his position in the Ministry of Justice, Tchaikovsky thence-

forth devoted his whole time to his work in the conservatory, studying composition, piano, flute and organ.

In 1866 he was appointed to take charge of harmony classes offered by the Russian Musical Society in Moscow. The remuneration was small but the musical and social life was attractive, and here Tchaikovsky made the acquaintance of Nicholas Rubinstein, who proved a valuable friend, if a somewhat caustic critic of the younger man's work. Tchaikovsky's artistic life at this time was a series of disappointments. An overture which he prepared at the instance of Nicholas Rubinstein was found by the latter unsuitable for production; his first symphony, Winter Day Dreams, which he took, on its completion, to his former teachers in Petrograd, Anton Rubinstein and Zaremba, was harshly criticized by them, and his first opera, Voyevode, given in 1869, was a doubtful success, owing largely to mediocre performers and a libretto which had been rendered, to its great disadvantage, from Ostrovsky. Always shy and sensitive in disposition, Tchaikovsky as a youth undoubtedly shared the usual fate of the meek, who are less likely to inherit the earth than to be trodden upon by the lords of it.

Opera was the form which seemed most to fascinate Tchaikovsky, but three more operas achieved only a qualified success. He was at the same time devoting part of his attention to instrumental composition, and several orchestral numbers, chamber music, and the well-known pianoforte concerto in B flat minor, as well as a number of songs, appeared before the spring of 1875, when Tchaikovsky suffered a nervous breakdown. In 1877 occurred the composer's ill-starred marriage, and in 1879 the first performance of the opera Eugen Oniegin, written on Pushkin's poem, which, though intended for performance by the conservatory students on a small stage, proved Tchaikov-

sky's most successful opera. Not the strongest of his works, it contains elements of popular appeal, and has been called one of Russia's most popular operas, second only to Glinka's Life for the Tsar.

About this time Tchaikovsky resigned his conservatory work and devoted his time and strength entirely to composition. Several more operas ensued, Jeanne d'Arc and Mazeppa among others, and some orchestral music, including the Fourth Symphony. In 1885 Tchaikovsky took a house in the country and lived in rarely broken retirement, adding still further to his list of operas and composing the Fifth Symphony and other orchestral music. The Sixth Symphony, to which Tchaikovsky gave the title of Pathetic, was composed in 1893, a few months before the death of the composer. It is one of his best-known works.

Tchaikovsky has been called the Schopenhauer of music, owing to the fact that his music, more than that of any other composer, is tinged throughout with melancholy, being written largely in minor keys. This feature and his eclecticism are his outstanding characteristics. He was a citizen of the world rather than of Russia alone, and he chose even his subjects from the literature of other countries. This circumstance, perhaps, combined with his modest and generous disposition, served to make him popular in France, Germany and England; but certain contemporary Russian composers, particularly of the nationalist group, were inclined to regard him with disfavor. His symphonies and orchestral suites have achieved wide popularity in the United States as well as in Europe, for their style is such as to appeal not primarily to connoisseurs, but to the average concert-goer.

In contrast to Rubinstein and Tchaikovsky, with their eclectic interests and their quasi-German style in composi-

tion, stands a group of their contemporaries who prided themselves upon their nationalism. These men, who called themselves The Five, were musical amateurs in both the original and the derived meanings of the word. They were lovers of music, but they did not depend upon it for a livelihood, neither were they trained in the theoretical side of the art, regarding such knowledge as pedantic and unnecessary. The members of this group were Balakirev, its founder and leader, César Cui, critic as well as composer, Borodin, and two younger men, who stood for a time in the relation of pupils to Balakirev, namely, Mussorgsky and Rimsky-Korsakov.

My Musical Life, by Rimsky-Korsakov, contains interesting accounts of the meetings of the group, sketching incidentally the musical activities and the personality of each of them. Mily Alexeievitch Balakirev (1837–1910), as seen by his younger friend (the picture is corroborated by more neutral biographers), was a man of dominating type and a natural leader. Possessing some theoretical training and brilliant attainments as a pianist, he was in a position to impose his opinions upon the younger members of the group, but he failed as a genuine teacher in that he preferred to rewrite their work himself when it failed to please him, rather than to point out errors or to encourage study. Natural talent was presumed to be sufficient for all purposes. Balakirev was extremely interested in Russian folk-music, and published a collection of forty tunes. In 1866 he became conductor of the concerts of the Russian Musical Society, a position in which his exceptional talent for conducting served him excellently. He was also the founder of the Free School of Music, and conducted its concerts for a number of years. His list of compositions is not long. It consists chiefly of orchestral

numbers: a symphony, and symphonic poems and overtures, besides a few piano pieces.

César Cui (1835–1918), born of a Lithuanian mother and a French father, was a brilliant writer as well as a soldier and a composer. He was the press propagandist for the theories of the group, by his fondness for argument involving himself in many a controversy, and bringing down adverse criticism upon the whole coterie. With opera as his chief interest, he approved neither the style of the Italians nor that of Wagner. His first opera, The Prisoner of the Caucasus, composed when he was twenty, was first produced a quarter of a century later. In the meantime two other operas were written, and produced with moderate success, William Ratcliffe and Angelo, the libretto of the former being taken from Heine, and of the second from Victor Hugo. Cui employs, from conviction, much recitative in his operas, with few choruses or other concerted numbers, yet his music is often highly melodic. Aside from his operas Cui's compositions include many songs, some orchestral music, and a number of piano pieces.

Alexander Porfirievitch Borodin (1834–1887), one of the most gifted of the group, was professionally a scientist and professor of chemistry at the Petrograd Academy of Medicine and Surgery. Manifesting his talent for music at an early age, he was taught to play the flute, 'cello, and piano, and he soon began to compose for those instruments. He was given no formal theoretical training, but absorbed much from studying the works of others. During his youth his scientific interests were uppermost, but, coming at the age of twenty-eight under the influence of Balakirev, he recovered his early passion for music, henceforth devoting his leisure time to the study of harmony

and composition. Kind-hearted, easy-going and absent-minded, he became increasingly the prey of any who wished to claim his time and attention, and his musical productivity suffered accordingly. He was wont to say that he could find time for composition only when he was indisposed, and that consequently his friends, when greeting him, were accustomed to express the hope not that he was well, but that he was ill.

In spite of his being the servant of two masters, however, his musical production is of fine quality and of not inconsiderable quantity. His music is characterized by lyric style and strongly Russian feeling, as well as command of the technique of writing and of orchestration. Important among his works are two symphonies, the symphonic sketch, In the Steppes of Central Asia, a piece of program music with Oriental coloring, string quartets, an orchestral suite, several songs, and the opera Prince Igor, whose text is drawn from mediæval Russian legend. This opera, which was unfinished at the time of Borodin's sudden death, was completed and orchestrated by Rimsky-Korsakov with the assistance of his pupil Glazounov.

Possessed of perhaps the greatest native ability of the five was Modest Petrovitch Mussorgsky (1835–1881), but owing to his impatience of all restraint, either musical or moral, much of his writing remained more or less inchoate until edited by his friend Rimsky-Korsakov. Though trained in a military school Mussorgsky early abandoned army life, which he found distasteful, and led a Bohemian, hand-to-mouth existence, occupying himself with music, but turning it to no practical account. The influence of Dargomijsky, through whom he made the acquaintance of Balakirev, was reinforced by that of this imperious leader, and Mussorgsky was started at opera-composing, though

untrained in the grammar of music. Boris Godounov, an opera of a strongly national type, was finished before the composer's early death, but other operas were left in various stages of progress. His music, like himself, is brilliant and inspired but somewhat inarticulate through lack of command of his medium. A picturesque element in Mussorgsky's music appealed strongly to Debussy and influenced his later work. In fact impressionism may be said to have begun with Mussorgsky. A number of his songs are distinguished by originality and fidelity of the music to the text. The quaint and charming set of nursery songs illustrates his insight into a child's world.

Most normal and most prolific musically of the group was Nikolai Andreyevitch Rimsky-Korsakov (1844–1908), who was trained as a naval officer, and whose interest in music was at first purely that of an amateur. Balakirev, whom he met in 1861, influenced him to take his music seriously, but not to prepare himself professionally by entering upon a thorough study of harmony and counterpoint. Under the eyes of the older musician Rimsky-Korsakov did his first composing, learning informally and absorbing much from the frequent gatherings of the friends, when they played four-hand music and consulted one another concerning scores that were in preparation. Rimsky-Korsakov's association with the circle was interrupted by a three years' cruise, but during his absense he worked on a symphony, which was performed on his return under Balakirev's direction. It is rare for a composer to begin his opus numbers with a symphony, and the circumstance illustrates the fact that Rimsky-Korsakov's musical education was begun wrong end first. Two more ambitious compositions followed the symphony, a symphonic poem, Sadko, and the opera, Pskovitianka (The Maid of Pskov). On the strength of

these works, successfully performed, Rimsky-Korsakov was offered a professorship in composition and instrumentation in the Petrograd Conservatory. In his autobiography entitled My Musical Life he describes the dilemma in which his acceptance of this position placed him. He was obliged to gain formal knowledge from the advanced pupils, who had received the training which he lacked, but his natural ability as a teacher, his flair for orchestration, and much hard work brought him safely through the first months, and he retained for many years a position in which he not only benefited his pupils but supplied his own early omissions.

A prodigious worker, Rimsky-Korsakov was granted also a longer span of years than were some of his friends, and the result is an imposing list of works, which include about a dozen operas, several symphonies and symphonic poems, orchestral overtures and suites, some chamber music, sixty songs, and a few pianoforte pieces. The subjects of his operas are nearly all native to Russia, and he incorporates Russian folk-songs, which give a national coloring; but in the course of his work Rimsky-Korsakov developed into a more eclectic composer than any of his colleagues in the group by whose mandates he early refused to be bound. His music is characterized by melodic sense, vivid orchestral coloring, and refined taste. With all his arduous duties he found time to complete and orchestrate compositions for others and to revise his own early works. His wife, who was a pianist and a pupil of Dargomijsky, sympathised thoroughly with Rimsky-Korsakov in his musical career. In his later years he had the pleasure of seeing a group of his talented pupils prepared to carry on the musical life of Russia. Among his best-known works are the operas Maid of Pskov, A Night in

May, and The Snow Maiden, and the symphonic suites Antar and Shéhérazade.

Closely associated with the coterie of five in Petrograd was Vladimir Stassov (1824–1906), editor of The New Times. He was an interested and sympathetic auditor at their informal gatherings, and frequently wielded his pen in their behalf.

Edward Napravnik (1839–1916), conductor at the Maryinsky Theater in Petrograd, who presented many of Rimsky-Korsakov's works, is frequently referred to in the highest terms by the composer. Napravnik was of Bohemian birth, but nearly all his life a resident of Russia, and an important element in the musical life of the Russian capital.

Anatol Constantinovitch Liadov (1855–1914) was for many years a professor in the Petrograd Conservatory. He was the author of orchestral music and choruses besides many piano pieces which are somewhat reminiscent of Chopin, both in poetic content and in the forms chosen.

Anton Stepanovitch Arensky (1861–1906) taught for a number of years in the Moscow Conservatory. He composed three operas, two symphonies, and much piano and chamber music.

Sergei Ivanovitch Taneiev (1850–1915) was an accomplished pianist and composer. Following a professorship of several years in the Moscow Conservatory he became its director. A friend of Tchaikovsky, Taneiev performed in his concerts many of the older composer's works. In composition he essayed a great variety of forms, including a dramatic trilogy on Greek themes, a cantata, four symphonies, chamber-music, and choral numbers, besides about fifty songs.

Michail Michailovitch Ippolitov-Ivanov, born in 1859, has been for years an important figure in the musical life of Russia, since 1906 acting as head of the Moscow Conservatory. His compositions include four operas, and a variety of symphonic music, of which the best known is the suite Causasian Sketches.

CHAPTER XLV

MUSIC IN SCANDINAVIA, BOHEMIA, AND OTHER COUNTRIES OF EUROPE

One of the most striking features of the history of music since 1850 is its geographical inclusiveness. We have already described the advent of Russia into the field of artistic music, Russia, which has recently been called by Robert Teichmüller, one of the eminent teachers of Germany, "the most musical country in the world today." Less conspicuous as new forces in the field of music, but of considerable importance, are several other countries of Europe, among them the northern countries of Norway, Sweden and Denmark, and Bohemia, in the south.

It is customary to treat the music of Austria together with that of Germany, and as talent from Belgium, Holland and Hungary has shown a tendency to migrate early to the main music centers of Europe, it is usually found superfluous to treat them separately. But from the beginning of the second half of the nineteenth century there were few European countries whose musical life was not self-centered and vigorous. The newcomers in the musical field, having learned from the mother countries and availed themselves of the valuable heritage accumulated in centuries of slow growth, began about this time to become conscious of their own national possibilities, and to apply in novel and interesting ways the technique acquired from their older neighbors.

Norway was probably the most musical of the Scandinavian countries in the period under consideration. Its wealth of folk-songs had hitherto been unemployed in

artistic music, but with the awakening national sense a number of composers of this period became aware of their birthright, and began to produce characteristically national music on the basis of folk-music. Chief among the composers of the time was Edvard Hagerup Grieg, born in 1843 at Bergen. He received his first lessons from his mother, a cultivated musician, and was later sent to the Leipzig Conservatory, where he spent four years in acquiring a thorough musical education after the German model. While in the conservatory he exhibited his romantic tendencies, preferring Schumann to the classics. On his return to Norway in his early twenties, Grieg fell in with Rikard Nordraak, a young musician who was also a product of German training, but who was intensely interested in promoting music among Norwegians and in developing a national type of music. Nordraak died when he was only twenty-four, but his influence over his gifted friend outlasted his life. Grieg founded a musical union in Christiania in 1867, remaining its conductor for thirteen years, and he studied native folk-music, which henceforth gave his compositions their unmistakable national coloring.

Grieg's musical activities both as composer and virtuoso were seconded by the woman whom he married, in 1866. Nina Hagerup, his cousin, was herself a singer and a musician of considerable training, and her renditions of Grieg's songs helped to introduce them in England as well as in other countries where the two went on their travels and concert tours.

The genius of Grieg was not of the slow-growing, sturdy order whose ripest fruit comes with later years. As his physique was delicate and sensitive, so were his musical gifts, and the frail and exotic flowers which were his music faded early. His best period in composition was the decade between his twentieth and thirtieth years, when he pro-

duced two of the sonatas for violin and piano, the piano sonata, the Peer Gynt music, after the poem by his compatriot Ibsen, the piano concerto, and some of his best songs and piano pieces. With his later years his inventive powers declined, and the technical peculiarities which had given his early music its delicate and characteristic flavor served at length to stamp it as mannered. Grieg's later years were spent at his villa near Bergen, in a seclusion broken only by occasional trips to the music centers of Europe, and by the occasional reception of admirers who went to Bergen as pilgrims to a shrine. He died in 1907.

Other prominent names in Norway are those of Svendsen and Sinding. The former, two years older than Grieg, was a violinist, educated at Leipzig, subsequently making concert tours which included England and Paris as well as Denmark and Norway. His compositions are not strongly characteristic.

Christian Sinding, born in 1856, observed the tradition of obtaining his musical education in Leipzig. On his return from Germany he settled in Christiania, becoming an organist and teacher there. In 1921 he came to America, to become professor of composition in the conservatory of Rochester, New York. His compositions, which evince no strongly Norwegian influence, include an opera, two symphonies, chamber music, many piano pieces, and more than two hundred songs.

Possessing a vigorous musical life of their own, Swedish virtuosi and composers seem to have found sufficient field for their activities at home, and consequently their work is for the most part not well known to the world at large. National opera was founded in Sweden soon after 1850, by Ivar Hallström (1826–1901), who was the author of a number of operas and operettas on national themes, and whose music was strongly influenced by Swedish folk-

song. Other prominent names of the time in Sweden are those of Anders Hallén, born in 1846, and educated in Germany, conductor of the Philharmonic concerts in Stockholm, professor in the Stockholm Conservatory and the author of many powerful works for orchestra, as well as several operas, and Emil Sjögren (1853–1918), organist, conductor, and composer of much lyrically beautiful music in small forms. Later Swedish composers are Peterson-Berger and Stenhammer, composers of operas, and Hugo Alfvén, who is mainly devoted to orchestral composition.

Denmark, whose music is better known to the world than is that of Sweden, first achieved renown through the works of Niels Gade (1817–1890), violinist, conductor and composer. Educated in the Leipzig Conservatory, Gade was strongly influenced by Mendelssohn's style. For a short time he succeeded Mendelssohn as director of the Gewandhaus concerts, but after 1847 he made his home in Copenhagen, directing the musical life there. His compositions include symphonies, chamber music, piano pieces, and songs. His wife was the daughter of J. P. E. Hartmann, a prominent figure in the musical life of the Danish capital, and the sister of Emil Hartmann, composer of several operas and choral works.

Born in 1860, August Enna belongs to the generation succeeding that of Gade. His origin was obscure, and he was self-taught in music until after the age of twenty-five, but he developed into one of Denmark's most eminent composers. He has composed a long list of operas, many of them on librettos arranged from the fairy tales of his countryman, Hans Christian Andersen. The Little Match Girl has proved a popular opera in other countries than Denmark. The simple beauty of Enna's style is well suited to his fairy-tale texts.

Eduard Lassen, who was born in Copenhagen in 1830,

obtained his musical education in Brussels, and spent some years in Rome. In 1858 he succeeded Liszt as court-conductor at Weimar, and gave notable performances of Wagnerian operas. He composed two operas, as well as a varied list of other music, and many songs. He died in Weimar in 1904.

The name of Bohemia is associated in most minds with ideas of art and freedom; consequently it is difficult to imagine, however unnoted among outsiders, that there was ever a time when its people were not music-loving. It is a matter of historical fact that music has played an important part in the life of the people for many centuries, and that religious music was early developed in Bohemia. Before the nineteenth century there were a number of composers of importance, but the first names by which the world knows Bohemia are those of Bedrich Smetana and Antonin Dvořák. These men came upon the scene at a time when Bohemia, after long subserviency, was at last freeing herself from Austrian domination and realizing her own possibilities. Both composers were strongly devoted to the ideal of building up a national art of music, and it is still a matter of opinion to which of the two his country owes more.

The older was Smetana, born in 1824. Displaying, before the age of six, unusual musical ability, he studied music for a time at Prague. Later he made the acquaintance of Schumann and Liszt, both of whom influenced his later style in composition. Except for a five years' residence in Sweden, when he conducted the Philharmonic orchestra at Gothenburg, Smetana spent his life in his native country, devoting his talents to composing operas and symphonic poems on native subjects. His eight operas include both the serious and so-called comic styles. Best known abroad of

them all is Prodaña Nevesta (The Bartered Bride), a lively and melodious light opera which has been called the best of the kind since Weber. Smetana emulated Liszt in the field of the symphonic poem, producing a number of orchestral works based on ambitious programs connected with Bohemian history and legend.

In 1847 Smetana was obliged by increasing deafness to resign as conductor at the Bohemian Opera House, but, like Beethoven, he continued to compose, completing the symphonic cycle My Country, and composing several operas, including his well known The Secret, after this period. A nervous trouble terminated in insanity, and in 1884 he died, worn out by overwork, and as yet imperfectly appreciated by his countrymen.

Antonin Dvořák, whose name is perhaps most familiar to Americans as the composer of the New World Symphony, was born in a little village of Bohemia in 1841. His father was an inn-keeper, fond of music, and a performer on the zither, and young Antonin showed almost from babyhood his proclivity for music. He desired, from early boyhood, to become a musician, but being the oldest of eight children, his father had neither the ability nor the wish to start his boy on a path so practically unproductive. Antonin persisted, however, in taking advantage of the meager opportunities for music study which the town afforded, and at fourteen he could play the violin, the organ and the piano.

In 1857 Dvořák entered the organ school at Prague, but soon found himself left entirely on his own resources. He managed to make a scanty livelihood by playing in small orchestras, incidentally acquiring in this way a knowledge of the rudiments of orchestration. In 1860 he attracted the attention of Smetana, who gave him a position in a theater orchestra and loaned him scores that his pov-

erty had prevented him from studying. For a period of ten years he devoted himself to study, composing music which he did not publish. At the end of this period, in 1873, he obtained an organ position in the Bohemian capital and promptly took advantage of this small but assured income to marry.

Dvořák's first publicly performed composition was the cantata, written to patriotic words, The Heirs of the White Mountain. The favorable attention which this work drew to its author resulted in his being commissioned to compose an opera for the National Theater. The King and the Collier was unsuccessful at its first performance, but, after being entirely rewritten, proved acceptable to the theater management. In the meantime Brahms had recognized the ability displayed in some of the instrumental compositions of Dvořák, and had recommended him for an annual stipend devoted by the Austrian government to the use of needy composers of ability. Years afterward Dvořák was deeply moved when recalling the warm interest of Brahms at a time when, to quote the words of Tchaikovsky, "his compositions found neither publisher nor performers. What powerful support he gave him, and what energy he showed in sounding the depths of unknown genius of his Slavonic brother in art!"

It is pleasant to record that from this time on thorns gave place to roses in Dvořák's path. His progress had been difficult and tedious, but by the time he was forty the musical world was distinctly aware of the new genius from Bohemia. He was especially welcome in England, where his beautiful Stabat Mater, which had long waited for a hearing, was performed in 1883, and where he made repeated visits as a conductor. The years from 1892 to 1895 were spent in New York as director of the National Conservatory, gathering impressions of American life, and

interesting himself particularly in negro plantation songs. In 1895 he returned to Prague, becoming later director of the conservatory there and receiving honorary degrees from Prague University and from Cambridge. In the full enjoyment of appreciation and honors death overtook him, occurring in Prague in 1904.

The sturdy peasant stock which had enabled Dvořák to survive his many lean years is apparent also in the independence of his character, and the qualities of his music, which is melodious and expressive, without being subtle or profound. An outstanding element with him is the beautiful orchestral coloring which often lends his music its main interest. In the popular New World Symphony the themes are modelled after plantation tunes which had interested the composer during his stay in America. His works include six symphonies, five symphonic poems, and other orchestral numbers, string quartets, quintets and sextets, several piano trios, and pieces for violin, as well as much piano music.

The national movement in the Netherlands includes Pierre Benoit (1834–1904), born in Flanders and educated in Brussels, who was for about thirty-five years head of the Flemish School of Music at Antwerp; the Belgian, Paul Gilson, born in 1865, long a professor at the Brussels Conservatory, and Edgar Tinel, also a Belgian (1854–1912), a gifted composer and professor of counterpoint in the Brussels Conservatory. Guillaume Lekeu, born in 1870, who was one of the talented pupils of Franck, attained only the age of twenty-four, but composed a number of orchestral and some choral works in a style which reflects that of Franck and the modern French school.

Hungary, famous for having produced Liszt, was the scene of considerable activity in the production of native opera during the latter nineteenth century, and Poland,

that little country which would have done much for music if it had produced only the mother of Chopin, claims the bright star Paderewski, composer, patriot and matchless pianist.

CHAPTER XLVI

MUSIC IN ENGLAND AND AMERICA

Since the early flowering time of English music in the sixteenth century, when a group of first-rate composers made England one of the foremost musical countries of the time, England's part in music, with the single great exception of Henry Purcell, in the seventeenth century, seems to have been chiefly to encourage and furnish an audience for foreign, mostly German, composers. Readers of English literature find it hard to believe that the English people have ever been barren of artistic temperament; it requires, in fact, a public of developed taste to furnish the appreciative and discriminating hearing which London audiences have so often accorded foreign artists. It is no doubt frequently the case that a people whose artistic impulse has found one suitable channel is slow in seeking another, and it may therefore be that the English language itself, which with its wonderful elasticity provides the writer an ideal medium for expressing the finest shades of feeling, is accountable for the predilection of people who speak it for the art of literature.

At all events, whatever the reason may be, from the death of Purcell in 1695 there is a long hiatus in English music history. A hundred and fifty years later, or in the second half of the nineteenth century, a group of active musicians appear on the scene, and before their time some sacred and other choral music had been written. But even at this period no composers of the first rank were to be found in England. The English group whose maturity occurred between 1850 and 1900 was distinguished perhaps

more for breadth of interest, clear mentality and industry than for poetic inspiration. At any rate their music, while honored in England, continues to be not very well known abroad.

Before naming and characterizing briefly the men of this group, mention should be made of one important composer in the early nineteenth century who was a friend of Mendelssohn, namely, Sir William Sterndale Bennett, born in 1816. Bennett was a talented pianist as a youth, having enjoyed the privileges of a musical home and competent instruction. He met Mendelssohn on one of the latter's visits to London, and conceived an immediate liking and admiration for the older musician. At twenty he had performed successfully some of his own compositions, with the result that the piano house of Broadwood sent him to the Leipzig Conservatory for further study. There, a year later, he distinguished himself by playing in a Gewandhaus concert, soon after conducting an overture of his own composition. Bennett was apparently highly thought of in Leipzig, for before he had been long in the conservatory he numbered not only Mendelssohn but Schumann among his friends.

On his return to England Bennett devoted himself to composing and teaching. He had become a student and admirer of Bach, whose work had as yet scarcely obtained a hearing among English Handel-lovers, and in 1854 he gave the first performance there of the St. Matthew Passion. His teaching schedule became so heavy as to leave him, by the time he reached middle life, scant time for creative work. He was for years conductor of the Philharmonic Society, and he was made the head of the Royal Academy of Music, besides holding a professorship at Cambridge.

His music is sometimes called Mendelssohnian; certainly

it was characterized by delicacy and perfection of finish, and, while romantic in feeling, it introduced no innovations. Among the most important works of Bennett are one symphony, several orchestral overtures, five piano concertos, many pianoforte compositions, an oratorio and a cantata. He died in 1874 at the age of fifty-eight.

It is unfortunate that styles in opera change faster than in instrumental music, for the comic operas of Gilbert and Sullivan merit a long lease of life. Arthur Seymour Sullivan (1842–1900) set to delightful music the humorous and wholly worthy librettos of his friend W. S. Gilbert, producing light operas which are perhaps more nearly unique than any other English musical production of the nineteenth century. Sullivan was a thoroughly trained musician, as a youth a student of the Royal Academy and the Leipzig Conservatory, and later an organist in London. Besides nearly twenty operettas Sullivan's works include four operas, incidental music to various scenes from Shakespeare, and six or seven oratorios and cantatas, as well as some overtures for orchestra.

Alexander Campbell Mackenzie, born in Edinburgh in 1847, was trained in Germany and London and became an important figure in the musical life of the English capital, directing the Philharmonic concerts for seven years and from 1888 acting as head of the Royal Academy. He was a prolific composer, and produced music in a great variety of forms.

Charles Villiers Stanford, born in Dublin in 1852, became, following a musical education in Germany, a lifelong resident of Cambridge, where he acted as organist and conductor. His list of works includes five symphonies and two overtures, besides a number of operas, oratorios and other choral works. He died in London in 1924.

Arthur Goring Thomas (1851–1892) confined his efforts

almost entirely to the vocal field, producing four operas and a number of choral works.

Probably the most able, and certainly the most versatile of this group, was Charles Hubert Hastings Parry (1848–1918). A representative of the highest type of Englishman, Parry's work in all the lines which he attempted is characterized by distinction of style. His musical activities occurred chiefly at Oxford, where in 1883 he became the assistant of Sir John Stainer, whom he succeeded fifteen years later as professor of music. While his long list of compositions covers a wide range of both instrumental and choral music, his finest work was done in the latter field. He was a thorough student of Bach and thought easily in counterpoint, occasionally using as many as eight sets of voices, with orchestral accompaniment, in a choral work. Outside of England Parry is perhaps better known for his writings on music than for his compositions. He had the art of compressing a great deal of information into a small space, at the same time making it clear and interesting. If the present writer were put to the hard necessity of reducing her musical library to one volume the choice would probably fall on Parry's The Evolution of the Art of Music.

Belonging to this group in point of time, but generally regarded as a greater genius than any of the others, is Edward William Elgar, born in Worchester in 1857. Elgar came naturally by his musical talent, as his father was an organist. Owing to narrow family means, however, the boy received little training in music. He practiced the organ, piano and violin by himself, and later turned his attention to the study of counterpoint, devouring textbooks and studying all the scores that he could obtain. His compositions were slow in attaining recognition, but once his cantatas had received a hearing their appeal was imme-

diate, and he began to receive commissions to compose others for special occasions. The oratorio, The Dream of Gerontius, first given in Birmingham in 1900, made its composer famous, attaining recognition also in Germany, where it was presented in Düsseldorf. In 1904 a three-day festival in London was devoted to works of Elgar. In 1906 he visited the United States. He has been the recipient of honorary degrees from several universities, among them Cambridge, Oxford and Yale. His works, whose subjects range from the ordinary to the sublime, include two symphonies, symphonic poems and works for a variety of orchestral combinations, chamber music, and many choral works.

Pioneer soil affords scanty nourishment for luxuries. The basic physical needs must be met before a transplanted people can devote much thought to the satisfaction of their aesthetic natures, and it may be questioned whether the American Pilgrims and Puritans, animated as they were by an overmastering religious zeal, would have felt the need of other emotional outlet, even had physical circumstances permitted them an artistic life. They brought their hymn book and they sang hymns, but in doing so they were worshiping God rather than supplying the element of beauty missing from their meager environment. They had come from a country at that time the least musical in Europe; consequently it is scarcely to be wondered at that the union of a not very musical people and primitive circumstances was somewhat slow in bearing musical fruit. More propitious were conditions in the southern portions of the new country, for there the influx of European population came from parts of Europe whose people were of the warm-blooded, temperamental type. For such natures music is a necessity; accordingly we are not sur-

prised to read that concerts were given in Charleston, South Carolina, as early as 1732, and that the first musical society in the country had its home there. New Orleans, where a French company had given performances as early as 1792, built its first opera house in 1808, devoting it largely to performances of French opera. A quarter of a century later the first opera house was opened in New York, which had already been the scene of performances of Mozart and Weber. Oratorio was the main interest in conservative Boston. The Handel and Haydn society, founded in 1815, gave complete performances of The Messiah and The Creation in 1818 and 1819, and in Philadelphia the Musical Fund Society, founded early in the century, brought distinguished soloists to the country.

Of much importance in the development of musical life in New England were the activities of Lowell Mason (1792–1872). To his work may be traced the origin of some of the most characteristic musical movements of America, such as the introduction of music into the public school curriculum, the establishment of chorus choirs and the holding of musical conventions. His compositions were limited to hymn tunes, but at that time America needed native composers less than it did education in music, and organization of its musical forces.

Theodore Thomas (1835–1905), born in Germany but coming as a boy to New York, was a powerful influence in the development of American music during the latter half of the nineteenth century. A child prodigy as a violinist, he had made public appearances in Germany at the age of six, and he was naturally soon involved in the musical life of New York, after his advent there. Concert tours were frequent while the boy was in his teens, both alone and with other artists, such as Jenny Lind and the pianist William Mason. Later young Thomas threw himself with

ardor into the task of building up the musical life of the country. He organized an orchestra in New York in 1864, giving concerts at home and taking the orchestra on tours. He founded the Cincinnati Festivals, conducting them annually, and the Cincinnati College of Music, and conducted at different times the New York Philharmonic and the Brooklyn Philharmonic, as well as several choral societies. In 1891 he went to Chicago, where he became conductor of the Chicago Symphony Orchestra, thus transferring his splendid abilities to the newer West. For fifteen years he stood at the head of musical life in Chicago, then was cut down by death at the climax of his career, immediately following the dedication of a splendid new hall for his orchestra. It is difficult to overestimate the importance of Theodore Thomas' part in building up taste and interest in music in America. In his full half-century of efficient work, spread over many localities, he scattered far and wide seeds of musical culture that have never ceased to bear fruit.

William Mason (1829–1906), a son of Lowell Mason, became a piano virtuoso, following a German training which included lessons with Liszt. For many years his reputation was that of the leading teacher of piano in the United States. His brother, Lowell Mason, Jr., became one of the founders of the Mason and Hamlin organ and piano company.

Daniel Gregory Mason, born in 1873, a nephew of William Mason, continues the tradition of the Mason family. He is perhaps best known to the general public for a number of very readable books on musical subjects, but he is also the composer of a considerable amount of instrumental music. Since 1910 he has been a member of the music faculty of Columbia University.

Dudley Buck (1839–1909) enjoyed a long career as

organist, and composed much effective choral music, an oratorio and a comic opera.

John Knowles Paine (1838–1906) devoted his life to the furtherance of musical culture in America. His Harvard courses in music were the first to be offered in an American college, and his activities as organist and composer added greatly to his influence. The list of his compositions includes a great variety of forms, but his style in composition was perhaps more intellectual than inspired. Paine was also a student of the history of music, and his book, The History of Music to the Death of Schubert, published after his death, is one of the best of the earlier historical works published in the United States.

Stephen C. Foster (1826–1864) is at the opposite pole from the musicians hitherto named, standing in the relation to them that wild flowers bear to garden flowers. He wrote the words and music for many simple songs, which because of their naturalness and spontaneity carry a direct appeal. He frequently used negro themes, though making his own melodies.

The best known abroad of American composers and undoubtedly the most gifted musician of the nineteenth century in America was Edward MacDowell (1861–1908). MacDowell as a boy showed such talent in both drawing and music that it was at one time uncertain which he would choose as a career. He went abroad at the age of fifteen to study music, however, spending a short time in Paris and then going to Germany, where he remained, with few interruptions, for twelve years. His main interest for a time was piano playing, with composing done for his teacher Raff merely as a necessary part of his course. Gradually, however, as his talent developed, composition came to occupy the first place in his interest. Several early works were composed and published in Germany, but they pene-

trated to America, and when MacDowell and his wife finally returned home, in 1888, it was to find his fame already established. Eight years were spent in Boston, where concertizing, teaching and composing occupied MacDowell's time. In 1896 he accepted an invitation to become the head of a newly established department of music in Columbia University. The amount of routine work there was such as to tax MacDowell's strength severely; nevertheless he found time for composition, and composed during this period the Sea Pieces, the New England Idyls and two of the piano sonatas.

His summers were spent at Peterboro, New Hampshire, and much of his music was composed in a log cabin in woods which belonged to his estate. About the year 1904 the results of overwork became manifest in a mental trouble which terminated in insanity. He died four years later, and was buried on his Peterboro estate, under a stone which bears lines that he had written as a motto for the piano piece, From a Log Cabin, one of the set called New England Idyls:

> A house of dreams untold
> It looks out over the whispering tree tops
> And faces the setting sun.

MacDowell's music proceeded from a deeply emotional nature; accordingly, while it shows adequate command of technical resources, it is far from being academic or "made" music. His Celtic origin is often apparent in melodies and rhythms. He liked a poetic basis for music, and his feeling was for chord masses rather than for interweaving melodies, with all degrees of dynamic shading. Not a modern in the present sense, yet his harmonies are original, and his whole manner is so individual that almost any part

of his music can easily be identified. While he composed a number of songs and some orchestral numbers, his most characteristic work was done for the piano, which he played beautifully, and some of his finest work appears in very short pieces. His works include several symphonic poems, two suites for orchestra, two piano concertos, four piano sonatas and two suites, besides many books of short pieces, about forty songs and many choruses and part-songs.

Born in the fifties and still filling important places in American musical life are G. W. Chadwick, long director of the New England Conservatory, and one of the foremost American composers; Arthur Foote, organist and composer in many forms, and Edgar S. Kelley, who has made use of American themes for his operas and choral works. Horatio W. Parker (1863–1919) was for many years professor of music in Yale University. His two operas, Mona and Fairyland, and the oratorio, Hora Novissima, are among the most important works in American music.

A large group of composers, performers and teachers, born in the last third of the nineteenth century, now direct the musical destinies of the United States. Important names among them are those of Arthur B. Whiting, born in 1861, Harvey Worthington Loomis (1865), Charles Martin Loeffler (1861), Walter Damrosch (1862), Henry K. Hadley (1871), Frederick S. Converse (1871), whose two operas, The Pipe of Desire, and The Sacrifice are based on Indian themes, Edward Burlingame Hill (1872), and Mrs. H. H. A. Beach (1867). Two popular idols of the American public were Ethelbert Nevin (1862–1901) and Victor Herbert (1859–1924). There is also a large number of competent writers on the science and the history of music, but the discussion of these is beyond the scope of this book. The titles of several works by American scholars are given in the appended bibliography.

CHAPTER XLVII

RICHARD STRAUSS

NOTWITHSTANDING the fact that Strauss is still living and composing operas for waiting theatres, he belongs more truly to the nineteenth than to the twentieth century. A composer who, in the course of a career that began at the age of six, has tried his skill at a wide diversity of forms, whose development has been eccentric because of the lack of any single unifying intention, Strauss, with all his devices for astonishing the public, cannot be regarded as a modern. His music is at core diatonic in the old sense, his harmonies, with all their bewildering chromatic alterations, are superficially rather than essentially different from those employed by his German predecessors, and in spite of complexities we feel in his music the accustomed security of major and minor keys. He does not transport us into the strange fairylands of Debussy: with Strauss we remain in the world of realities, distorted though they often are, and satirized at his will.

Richard Strauss remains, as he has been for several decades, the subject of controversy as to his position in the musical world. Hailed by admirers as "Richard the Second," Wagner's successor, condemned by others as a man who has sold his birthright for the pottage of public adulation, an impartial estimate of Strauss would doubtless place him between the two extremes. Much of his music is comparable to that of the greatest masters, but especially in later years he seems to have succumbed to the commercial spirit of his age.

Strauss is eminent not only as a composer, brilliant in

his command of orchestration, but also as a conductor. Marshalling the forces of his huge orchestras, he bends them to his will, realizing as a conductor the surprising variety of effects which he has planned in composition. In contrast to most composers of the time, Strauss has a strongly developed structural sense. While his detail is occasionally inferior, his tone paintings, built on the scale of Rubens, are architecturally secure.

Richard Strauss was born in 1864 in the music and art center Munich. As his father was a horn player in the court orchestra, the atmosphere in the house was that of the professional musician's home, and the child Richard absorbed music with the air he breathed. At four he began to play the piano and at six he was commencing to compose, producing in the next ten years many youthful efforts, some of them in ambitious forms, as for example a string quartet and a symphony, both performed when the composer was seventeen.

Having had violin and piano lessons from childhood, he studied composition seriously during his *Gymnasium* or college years, and by the time he was twenty-one his Symphony in F minor had been performed in New York under Theodore Thomas, and his own interpretation of his suite for wind instruments had obtained for him a position as conductor in Meiningen, succeeding von Bülow. Resigning this position after a few months, Strauss spent a short period in Italy, and became on his return assistant conductor successively at Munich and Weimar, and in 1894 court-conductor at Munich. Five years later he accepted a similar position in Berlin, once more succeeding von Bülow.

In 1894 he married the singer who had created the leading part in his first opera, Guntram. His life from this time on was varied by many trips to different parts of Europe

in the interest of his music, including more than one visit as a conductor to London, where a Strauss festival took place in 1903, and in 1921 a visit to America. In 1919 he became conductor of the Vienna opera, and has subsequently resided in Vienna, since 1925 in a palatial home built for him by the city.

The city of Vienna, associated with the name and fame of Johann Strauss (1825–1899), the famous waltz composer, seems an appropriate setting for Richard Strauss, much of whose later music, while far from resembling that of the earlier Strauss, is not profound, but of a character that should please the brilliant, cosmopolitan public of Vienna. The city has long been the abode of composers of all degrees, so that Vienna, perhaps more than any other city on the continent, is studded with memorials to its former great.

The artistic development of Strauss was marked, as already suggested, by striking inconsistencies. Beginning his career as a devotee of the classics, and becoming, through his use of the classical forms, popular with the more conservative musical public whose sympathies had been altogether with Brahms and von Bülow and against the Wagnerian school, he was converted, at the age of twenty-two, to the opposite camp, and thenceforth devoted his brilliant talents for years to the production of program music, going to extremes hitherto unreached in producing realistic effects in orchestration. Strauss attributes his change of attitude to the influence of Alexander Ritter, a nephew by marriage of Wagner and an active propagandist for the theories of Wagner, as well as himself the composer of two operas and several symphonic poems. The friendship between the two men began during Strauss' short stay as conductor in Meiningen, where Ritter was at the time residing, and the marked change in Strauss'

style dates from that year, 1886. Turning his back on the absolute forms which he had up to that time cultivated, he began to exploit the possibilities of expressing ideas in music, and a series of symphonic poems followed. It became his avowed aim to make his music so definitely descriptive that even as concrete an idea as that of a teaspoon could be suggested to hearers artistically *en rapport.* Pending the time, however, when audiences should have acquired the language, he equipped each of his tone pictures with a poetic program.

The symphonic poem, Aus Italien, the first in his series, dating from 1887, resulted from a visit to Italy. Don Juan (1889) presents in tone the story of the philanderer with his eventual pessimism; Macbeth (1900) portrays strongly contrasting emotional qualities. The score of Tod und Verklärung (Death and Transfiguration, 1890) is accompanied by a poem of Ritter, depicting a dying man's review of his life, his struggle with death, and his eventual apotheosis. Till Eulenspiegels Lustige Streiche is done in a lighter vein and in rondo form, the returning theme typifying the hero-rogue, while many brilliant episodes suggest his daring pranks. The story is a favorite old German legend, and the music is comparable to that of Wagner's Meistersinger. Also Sprach Zarathustra (1896) paraphrases in tone Nietzsche's prose poem. Concerning this work Strauss is quoted as follows: "I meant to convey musically an idea of the development of the human race from its origin through the various phases of its development (religious as well as scientific) up to Nietzsche's ideas of the Superman." Don Quixote, appearing in 1888, is in variation form, and Ein Heldenleben (Life of a Hero, 1899), the most pretentious of all Strauss' symphonic works, is autobiographical, portraying successively the hero's character, his enemies, his consort, the field of

battle, and his final victory. The Domestic Symphony portrays the events of a day in the composer's home.

All these works are brilliantly orchestrated and many of them are overwhelmingly effective and interesting as music quite apart from their program bases.

As to the practicability of joining instrumental compositions to detailed programs, a proceeding which amounts to an attempt to make music a language, one wonders if it is desirable to confuse the functions of music and language to such an extent. Music could undoubtedly be made to express definite ideas if an elaborate set of guiding themes, in the manner of Wagner, should be invented by a composer and memorized by his hearers, but the result would probably be trivial and of doubtful musical value.

From composing symphonic poems which are practically operas with vocal parts omitted, Strauss evolved into a composer of operas, in many of which the intent to startle is all too apparent. Aside from Guntram, an early work, Strauss' operas all succeed his symphonic poems in point of time. His best-known opera, and perhaps his masterpiece, is Salome, based on the Bible narrative and revoltingly realistic, yet realizing, according to Cecil Gray, "that strangely fascinating and repulsive conception which has haunted modern art and possessed the thoughts of so many painters, musicians and writers." The libretto is by Oscar Wilde. With Rosenkavalier, first produced in 1911, Strauss assumed a different rôle, reverting to Mozartian purity. One of his recent works, Schlagobers (Whipped Cream), takes him into the field of musical comedy, and at this time his very latest, Die Aegyptische Helene, removes him still further from his accustomed terrain, being a Greek theme transferred to Egypt. The librettist is Hugo von Hofmannthal, long associated with Strauss. This opera has but two acts, each an hour long, and the return

to older operatic ideals is marked by the use of singable melody, the voice parts being paramount.

A number of chamber works and some very beautiful songs and choral numbers, mostly belonging to his earlier years, complete the list of works of a composer who, though uneven and eccentric, must be classed as a genius. Certainly he is the outstanding figure in German music of the last half-century.

A few important German composers contemporary with Strauss may receive brief mention. Gustav Mahler, born in 1860 in Bohemia but trained in Vienna, was a conductor in several German cities, including Leipzig, Hamburg and Vienna, before coming to New York, where he spent the last four years of his life, first as chief conductor at the Metropolitan and later as leader of the Philharmonic. He died in 1911. While recognition was accorded to Mahler chiefly as a conductor, he was an ambitious composer as well, with nine symphonies and many songs to his credit. His tendencies were towards absolute music in the classical forms, but he could not escape being a child of his own time, and inconsistencies in style declare his divided nature. His songs are perhaps more distinctive than his symphonies.

Hans Pfitzner, born in 1869, a teacher, conductor and writer, is a disciple of Wagner, and has composed several operas, the best known of which is Der arme Heinrich. His tendency is to emphasize the ethical element in his works.

Max Reger (1873–1916), a Bavarian, united unusual technical equipment, including thorough command of counterpoint, with Schumann-like fecundity of musical ideas. He was primarily an organist, and his finest work was done for the organ. Death cut him off in the middle of

his career, and it is likely that he might later have attained an equilibrium between form and content in which some of his work is wanting. He was both fluent and industrious, and his nearly one hundred and fifty opus numbers represent a still larger number of single pieces. No operas and no symphonies appear on his list, but there is orchestral music in smaller forms and much chamber and organ music, with many exquisite short piano pieces.

The life of Hugo Wolf, born in 1860, parallels to some extent that of Schubert. He devoted his remarkable talent almost exclusively to song-composing; he was handicapped by extreme poverty and lack of recognition, and his productive period closed at the age of thirty-seven, since several years of mental derangement preceded his death in 1903. Wolf's temperament was of the type that brooks no restraint. He was too impatient to devote time and energy to acquiring a thorough conservatory training, yet he spent years in the study of works of the masters.

A few compositions date from his early youth, piano and orchestral music as well as songs. Not until 1888 occurred, however, the first of his characteristic outbursts of song. He wrote at such times as if possessed with a divine frenzy, neglecting to eat and to perform any of the routine duties of life, but setting to music whole books of poems, then as suddenly ceasing to compose for months or even years. He completed one opera, Der Corregidor, but his dramatic sense was not sufficiently strong to render it completely successful. His truest instinct was for setting short poems to music, and he was fastidious in the choice of texts. Composing, as he did, in a poetic fervor, he attained a consummate fusion of text and music. His accompaniments share in importance with the voice parts; in fact, he entitled his songs, Songs for Voice and Piano. During the last decade of his life Wolf was recognized as belonging,

as a Lied composer, in the class with Schubert, Schumann, and Brahms. His songs are more than two hundred and seventy-five in number.

Engelbert Humperdinck (1854–1921) has greatly endeared himself to audiences at home and abroad through his dainty and charming operas, which are based on folklore and fairy tales. Best known among them are Königskinder, Hänsel und Gretel, and the setting of Maeterlinck's Blue Bird.

Eugène d'Albert, born in 1864, besides being a brilliant piano virtuoso, has composed several operas and much piano music. The operas Tiefland and Die toten Augen enjoy considerable vogue in Germany.

CHAPTER XLVIII

DEBUSSY AND THE DAWN OF IMPRESSIONISM

Since the middle of the last century France has made musical history faster than at any other time on record. During the long period when the opera was almost the sole interest of French music lovers many native composers had arisen who had developed more or less originality, and, as already seen, had eventually brought into existence a national type of opera. The real French genius, however, has realized itself more strikingly since their time in a wealth of music in all forms, composed by a large number of men of a great variety of temperaments and traditions. Most conspicuous among them is Claude Debussy, but before turning to a consideration of his unique and fascinating personality I shall attempt to indicate briefly the main characteristics of a group whose work is second only to his in importance, constituting in itself a rich literature.

A number of the gifted pupils of César Franck are prominent in this group, men brilliantly endowed and devoted to their master's ideals. Vincent d'Indy, born in Paris in 1851, is the principal standard-bearer of the Franckian tradition. His activities include the administration of the Schola Cantorum, a music school founded jointly by Bordes, Guilmant and d'Indy in 1896, with the original aim of perpetuating the ideals of Gregorian and *a cappella* music, but later becoming a regular conservatory. He is an example of the intellectual type of musician; a man of wide interests and clear mentality, his music, despite his devotion to Franck, is far from being reflective or

mystical. He follows Franck in the use of many of the classical forms in composition, but his style is well marked and vigorous. Besides a long list of orchestral, chamber and piano works d'Indy has composed three operas: Attendez-moi sous l'Orme, Fervaal, and L'Étranger.

In constrast to the long and useful life of d'Indy, a quartet of Franck's pupils were as short-lived as they were talented. Alexis de Castillon (1838–1873), joint founder with Saint-Saëns and others of the Société Nationale de Musique (1871), composed mainly chamber music, attaining unqualified recognition among his musical contemporaries. Of the Belgian, Guillaume Lekeu, mention has been made in a previous chapter. Ernest Chausson (1855–1899), though trained for the law, developed under Franck's tutelage into a composer of music distinguished for its refinement and lyric quality. His songs are the most individual part of his work and a quartet and sextet for piano and strings are notable. His death, at the age of forty-four, was due to an accident. Charles Bordes (1863–1909) was a literary man, composer and choirmaster, and one of the founders, as already mentioned, of the Schola Cantorum, as well as of the Chanteurs de Saint-Gervais.

Guy Ropartz, born in 1864, a pupil of Franck and of the Paris Conservatory, practiced law before turning to conducting and composing. He has composed several short operas, but more instrumental music. Henri Duparc, a Parisian born in 1848, was prevented not by early death but by ill health from continuing a career in music most auspiciously begun. While the amount of his work is slight its quality is so fine as to render secure his place among the foremost French composers of his time.

Gabriel Fauré (1845–1924) was a pupil neither of Franck nor of the Paris Conservatory, but, from the age of nine to twenty, of the Niedermeyer School in Paris,

an institution which, though founded for the purpose of promoting sacred music, had soon broadened its course of study to include a general survey of the classics. Saint-Saëns was a prominent member of the teaching staff, and became, with Niedermeyer and Dietsch, one of Fauré's teachers. As organist of some of Paris' most important churches, as professor in the Paris Conservatory and later as its director, and as a composer of marked originality who in some ways forecasts Debussy, Fauré's long life has been of the utmost importance to French music. His style is lyric, in the most delicate and refined French manner. Aside from one symphony his works have been devoted chiefly to the solo voice, the piano, and the smaller chamber combinations. He has composed one opera, Pénélope, one of the masterpieces of French opera, and incidental music to several plays.

Claude-Achille Debussy, most famous outside of France of perhaps any modern French composer, united the qualities of an iconoclast with the requisites of a popular idol. With gentle, almost feminine touch he broke the tyranny of the bar-line, even the tyranny of the tune as well. He set aside traditions which had bound predecessors and many contemporaries, and yet he related his music sufficiently to that which his hearers knew to give them a clew to its understanding. If his pieces seemed formless, as judged by older architectural standards, if his harmonies resisted analysis, yet through the picturesque quality of his music, or through its poetic associations, he appealed to the imagination of his hearers, establishing ties of sympathy and interest which gradually grew into admiration for his work and delight at newly discovered ability to follow the composer into unexplored regions. There have been more radical innovators than Debussy. Men of

more daring and less taste have followed his lead further than he would have chosen to go; but he remains for the average concert-goer not simply the father of modern music but its *ne plus ultra*. Further than he went they see no object in going.

Debussy was born in 1862. Having already given decided evidence of his talent for music, he entered the Paris Conservatory at the age of eleven. Eight years later, after a course which had been marked by prizes for piano playing and accompanying but scanty recognition of his ability as a composer, he obtained the Roman prize for a cantata which he purposely made as conservative as possible. Following a period in Russia and the prescribed time in Rome, Debussy returned to Paris, becoming in time associated with poets and painters whose artistic tendencies were similar to his own. The influence of this companionship is increasingly discernible in his works, as his mature style gradually evolved from that of his early period, when some similarity to the style of his teacher Massenet is apparent. As the poets calling themselves symbolists strove to bring poetry nearer to music by making their verse more musical than definite, and as the impressionists in painting interested themselves in color more than in line, so Debussy conceived his music not in neat, well-rounded figures, nor in balanced structures, but in delicate, melting tone-masses, whose composition was novel, and whose progressions were often unpredictable.

From his student period through his youth Debussy continued a puzzle to the schoolmen. Contenting himself, however, with the encouragement of a small and select circle he produced one original work after another. In the composition of the orchestral suite Printemps (1887), in La Demoiselle élue (1887), a setting for women's voices of Rossetti's The Blessed Damozel, and the charming

orchestral Prélude à l'Après-Midi d'un Faune (Afternoon of a Faun), inspired by a poem of Mallarmé (1892), he served a brilliant apprenticeship for the lyric drama, Pelléas et Mélisande, the composition of which occupied him ten years (1892–1902). With the production of this opera, whose historical importance can scarcely be overestimated, Paris and the rest of the musical world awoke to the fact that history was being made. Praise and censure followed the public's recognition of Debussy, both conspiring to make the composer famous. While the inevitable conservatives were present in large numbers, the times were in some respects favorable. The lately awakened national consciousness had resulted, while Debussy was still a child, in the founding of the National Society for French Music, a society which encouraged contemporary composers, besides studying and performing the works of old French masters. Consequently Debussy, with other young composers of his time, was assured of at least a hearing; and repeated hearings eventuated in the acceptance of Debussy as a poetic genius of the first order.

Debussy's life was shorter than could have been wished. He died at the age of fifty-six, and during his last years he struggled under the depression of the war and against an incurable malady. Under such circumstances it is not unnatural that his latest compositions did not quite reach the standard of his best ones. He had given them affectionate and leisurely care, altering and improving them, for all their unstudied, spontaneous effect, before allowing them to be published; but towards the end he felt the need for haste. None of the admirers of his music, however, would wish him to have written a note less.

A few words may be attempted concerning the technical basis of Debussy's novel effects, although analyzing his music to discover the reason for its charm is like pulling

a flower to pieces to find the secret of its perfume. As his imagination was delicate and subtle and very French, its expression required a different apparatus from that so long in use by the Teutonic school of music. Accordingly, while he did not discard the heritage left by the great classic and romantic German masters, being a student and admirer of Bach, Weber, and Schumann, as well as of his own musical ancestor, Rameau, he had the courage to develop an idiom to suit his own genius. Vague, unusual effects were produced by the use of dissonances which did not proceed to the expected resolutions, and whose relations to one another seems remote, due to the elision of intervening chords. In the choice of these so-called dissonances Debussy is thought to have been influenced by an early study of overtones. As common chords consist of the fundamental notes produced by the "klang," so the evolution of more complex tone combinations has in some cases been accomplished by a gradual ascent of the tone ladder.

In admitting as practical and interesting tone combinations previously unrecognized Debussy of course went but a step further along the path which the development of music had historically taken. The whole story of the evolution of music is that of the gradual enlargement of musical material in pace with or a little ahead of the development of the race's ear for music. A quotation from Voltaire regarding Rameau, himself an innovator in his time, seems almost prophetic of the appearance of the modern French school, and constitutes an interesting observation on the modern music of any time. "I believe that in the end the taste for Rameau will prevail in proportion to the nation's progress in musical knowledge. The ear improves little by little. In the course of three or four generations a change comes to the acoustic organs of a nation." In Debussy's time his name might appro-

priately have been substituted for that of the older master in this utterance of Voltaire.

Debussy did not confine himself to the well-worn major and minor modes, modes which had been arrived at by the arbitrary choice of only seven notes from the already limited twelve of the chromatic scale, but by using various arrangements of half- and whole-steps, after the manner of the ancient Greek and church modes, he attained novel and interesting effects. The ancient pentatonic or five-note scale is the basis of some of his music, and a whole-tone scale of six notes is occasionally employed, the latter formed by taking every alternate note of the chromatic twelve.[1]

By such means Debussy enlarged his musical material, but his manipulation of it, wherein his art mainly lies, is due to the exercise of an imagination delicate yet fiery, sensitive yet soaring to heights seldom reached in realms of art. The marvel is that music so fragile should be so enduring; that an art so refined should have compassed such a popular appeal. For it seems to be true that Debussy's music often appeals most directly to hearers who are not technically educated and who lack, consequently, the inhibitions of trained musicians. The main requisite for his enjoyment is a sensitive nature; to such this music comes directly, without interference from intellectual or artistic scruples.

The list of Debussy's works includes songs, choruses, chamber music and piano pieces, as well as orchestral numbers and the lyric drama Pelléas et Mélisande. Debussy was extremely fastidious in his choice of texts for songs, and gave each one, according to Louise Liebich,

[1] For discussions of scales see pp. 17 f., 23, 26 f., 31, 43 f., 63 f., above; for the whole-tone scale, as employed by Debussy, see my book, The Appreciation of Music (Macmillan), pp. 128 ff.

"its special atmospheric luminosity." His piano pieces no less than the orchestral numbers exhibit his individual qualities. Color and beautiful tone effects abound, and the treatment is truly pianistic. Debussy rivals Chopin in showing the piano at its best.

Both the piano and the orchestral pieces bear poetic titles, but they are far from resembling the program music of the romanticists, or even much of the music of his own time, in which emotion is the impelling force. Like most innovators he left farthest behind him the art of the immediately preceding period. Where the men of the romantic school had revelled in emotion Debussy is objective; he is the perfect craftsman, outside rather than in his music, and subjecting all his production to criticism imposed by the most fastidious taste. The titles of his pieces are suggested, in large part, by natural scenes. Debussy was a nature-lover, preferring walks to concerts on pleasant days. Such titles as Gardens in the Rain, Reflections on the Water, and The Engulfed Cathedral are characteristic, and call up associations of music that is almost visible, so directly do the delicate tone-masses appeal to the imagination.

The symphonic poems are glorified program music, held to their poetic programs by a delicate and tenuous thread. The three Nocturnes are supplied with poetic explanations that illustrate the sort of idea that Debussy considered appropriate for union with music, and incidentally his gift for musical and ornamental prose:

"Clouds: the unchanging aspect of the sky, and the slow, solemn movement of the clouds, dissolving in gray tints lightly touched with white. Fêtes: the restless, dancing rhythm of the atmosphere interspersed with sudden flashes of light. There is also an incidental procession (a dazzling, imaginary vision) passing through and

mingling with the aerial revelry; but the background of uninterrupted festival is persistent, with its blending of music and luminous dust participating in the universal rhythm of all things. Sirens: the sea and its perpetual rhythm, and then, amid waves silvered by moonbeams, is heard the laughter and mysterious song of passing sirens."

The opera Pelléas et Mélisande is done in pastel tints, with the orchestral part, for all its beauty, not supreme, as in Wagner, but an effective background for voices and action. Its appeal is to the mind and the imagination more than to the senses.

Paul Rosenfeld closes his sketch of Debussy with the following eloquent tribute: "His music is like the peaks of a mountain range of which one of the first and nearest is the highest, while the others appear scarcely less high. And they are some of the bluest, the loveliest, the most shining that stretch through the region of modern music. It will be long before mankind has exhausted their beauty."

A number of the contemporaries of Debussy, while producing in most cases instrumental music as well, were mainly devoted to opera. Alexis Emmanuel Chabrier (1841–1894) was educated for the law, though his talent for music had been recognized and developed. Friendship with Verlaine and other poets combined with his appreciation of art to interest him in the coöperation of other arts with music, and he began to compose operettas, following his first attempts with more ambitious operas. Gwendoline and Le Roi malgré lui were well received. Though mainly self-taught in composition, Chabrier became one of the prominent composers of the time, including in his list of works, besides his operas, some very popular orchestral numbers.

Alfred Bruneau, born in Paris in 1857, has composed a long list of operas, and wields a clever pen as a critic. The influence of Zola converted him to naturalism in opera, and his texts, many of which are taken from Zola, often present contemporary rather than legendary themes.

Gustave Charpentier, born in 1860, may also be called a realist. While he has some orchestral and choral works to his credit, his main interest has been in opera, and his most famous work is the opera Louise.

Albéric Magnard (1865–1914) was essentially a conservative, influenced by Franck. He wrote the texts as well as the music for his three operas, Yolande, Bérénice, and Guercœur, and composed considerable orchestral music in classical forms.

Gabriel Pierné (b. 1863), also conservative in his style, has composed several operas, much orchestral music, and some charming works for chorus and orchestra.

Illustrative Records

Wagner: *Overtures to Flying Dutchman, Meistersinger, Tannhäuser, Prelude to Lohengrin, Prelude to Act III of Lohengrin, Prelude to Rheingold,* and important instrumental selections from all the operas of the Ring, many vocal numbers from all the operas, *Overture to Rienzi* (VICTOR); *Prelude to Act III of Lohengrin, Wedding Music* (Lohengrin), *Elsas Traum* (Lohengrin), *Walter's Prize Song* (Meistersinger), *Siegmund's Love Song* (Walküre), *Evening Star* (Tannhäuser) (BRUNSWICK); important vocal and instrumental numbers from all the operas of Wagner's maturity (COLUMBIA).

Verdi: Selections from Aïda, Masked Ball, Ernani, Force of Destiny, Otello, Rigoletto, Traviata, Il Trovatore (COLUMBIA); Rigoletto complete, selections from Aïda, Don Carlos, Ernani, Forza, Masked Ball, Otello, Traviata, Trovatore, Vespri Siciliano (VICTOR); selections from Aïda, Forza, Masked Ball, Otello, Rigoletto, Traviata, Trovatore (BRUNSWICK).

Leoncavallo: *Prologue* and other numbers from Pagliacci, Mattinata, Zaza (COLUMBIA); selections from Pagliacci and Zaza (VICTOR); selections from Pagliacci (BRUNSWICK).

Mascagni: *Prelude, Intermezzo* and vocal numbers from Cavalleria Rusticana (BRUNSWICK); selections from Cavalleria (VICTOR); *Intermezzo* and vocal numbers from the same opera (COLUMBIA).

Gounod: *Soldiers' Chorus* and several solo numbers from Faust, arias from Romeo et Juliet, *Ave Maria* (VICTOR); Ballet music from Faust and several vocal numbers, *Soldiers' March* and *Funeral March of a Marionette,* vocal numbers from both operas (COLUMBIA); arias from both operas (BRUNSWICK).

Saint-Saëns: Airs from Samson et Dalila, *Concerto in A Minor, Rouet d'Omphale, Carnaval des Animaux* (orchestral) (COLUMBIA); selections from Samson et Dalila, *Danse Macabre,*

Le Cygne (VICTOR); selections from Samson et Dalila, *Danse Macabre* (BRUNSWICK).

Bizet: *Entr'acte* (orchestral) and vocal numbers from Carmen (BRUNSWICK); *Overture* and *Entr'acte* from Carmen, Ballet music and vocal numbers from Carmen (COLUMBIA); *Prelude, Fantaisie, Gipsy Dance,* numerous vocal selections (VICTOR).

Offenbach: *Barcarolle* (Tales of Hoffman), *Doll Song* (COLUMBIA); the same, in various recordings (VICTOR).

Massenet: *Meditation* (Thaïs) (BRUNSWICK); *Meditation,* one vocal selection from Thaïs (COLUMBIA); *Meditation,* variously recorded (VICTOR).

Lalo: *Symphonie Espagnole* (COLUMBIA); the same (BRUNSWICK).

Thomas: *Overture, Intermezzo, Polonaise* (Mignon) (VICTOR); *Gavotte* and vocal selections from Mignon (COLUMBIA); two airs from Mignon (BRUNSWICK).

Delibes: *Coppelia Ballet* (BRUNSWICK); *Filles de Cadix, Air from Lakme* (VICTOR).

Brahms: *First Symphony, in C Minor, Concerto in D Major, Academic Festival Overture, Quintet in F Minor, Hungarian Dances, Fourth Symphony, in E Minor,* various songs (VICTOR); *Quartet in A Minor, Sonatas in A Major, D Minor and F Minor, First and Second Symphonies, Trio in A Minor, Trio in E Flat,* various songs (COLUMBIA); several songs (BRUNSWICK).

Bruch: *Concerto in G Minor* (violin) (COLUMBIA).

Franz: two songs (VICTOR).

Franck: *Symphony in D Minor, Quintet in F Minor, Sonata in A Major* (violin and piano) (COLUMBIA); *Fourth Symphony, Variations Symphoniques, Chorale in A Minor* (organ), *Pièce Héroique* (VICTOR); *Panis Angelicus* (vocal) (BRUNSWICK).

Widor: *Serenade* (COLUMBIA).

Rubinstein: *Kammenoi-Ostrow* (piano), one or two songs (VICTOR); two songs (COLUMBIA).

Tchaikovsky: *1812 Overture, Piano Concerto in B Flat Minor,*

Nutcracker Suite, Fifth and *Sixth Symphonies, Andante from String Quartet,* several songs (VICTOR); *Quartet in D, Nutcracker Suite, 1812 Overture,* one or two songs and piano pieces (COLUMBIA); *1812 Overture, Marche Slav* (orchestral), *Andante Cantabile* and *Canzonetta* (violin solo), several piano pieces (BRUNSWICK).

Cui: *Berceuse* ('cello), *Orientale* (violin) (COLUMBIA).

Borodin: *On the Steppes of Central Asia* (orchestral), *Andante from Quartet in D Major, Dance* from Prince Igor (COLUMBIA); *Polovtsian Dances* (Prince Igor) (BRUNSWICK).

Mussorgsky: Vocal numbers from Boris Godounow, *Entr'acte* from Khowantchina, *Song of the Flea* (VICTOR); *Prelude to Khowantchina* (COLUMBIA).

Rimsky-Korsakov: *Schéhérazade* (symphonic suite), *Capriccio Espagnole, Flight of the Bumble Bee, Chanson Arabe* (COLUMBIA); *Schéhérazade, Oriental Romance* (VICTOR); *Song of India* (from Sadko) (BRUNSWICK).

Liadow: *Music Box* (piano) (VICTOR).

Ippolitov-Ivanov: *Caucasian Sketches* (orchestral) (COLUMBIA); the same (VICTOR).

Grieg: *Piano Concerto in A Minor, Norwegian Bridal Procession, Peer Gynt Suite* (orchestral) (VICTOR); *Peer Gynt, Quartet in G Minor,* two songs (BRUNSWICK); *Norwegian Dances, Sonata in A Minor* ('cello and piano), *Sonata in G* (violin and piano), *Wedding Day at Troldhaugen* (COLUMBIA).

Svendsen: *Romance* (violin) (COLUMBIA).

Lassen: *Festival Overture,* one song (COLUMBIA).

Smetana: *Bohemian Cradle Song, Moldau* (orchestral) (VICTOR).

Sinding: *Rustle of Spring* (piano) (COLUMBIA).

Dvořák: *Carnival Overture, Fifth Symphony (From the New World), Quartet in F Major* (American), *Slavonic Dance, Songs My Mother Taught Me* (COLUMBIA); same selections with the exception of the first two (BRUNSWICK); same numbers as Columbia (VICTOR).

Paderewski: *Minuet in G* (VICTOR); same selection (COLUMBIA).

Elgar: *Land of Hope and Glory* (chorus), *Pomp and Circumstance March* (COLUMBIA).

MacDowell: *Love Song from Indian Suite,* several songs and piano pieces (VICTOR); songs and piano pieces (COLUMBIA); practically the same selections as Columbia (BRUNSWICK).

Damrosch, Walter: *Danny Deever* (song) (VICTOR).

Herbert, Victor: Several light opera selections (VICTOR); various light opera selections (COLUMBIA).

Nevin, Ethelbert: Several songs (VICTOR); two songs (COLUMBIA).

Strauss, Richard: *Bourgeois Gentilhomme, Tod und Verklärung, Don Juan, Till Eulenspiegels Lustige Streiche* (all orchestral), a few songs (COLUMBIA); *Till Eulenspiegel, Waltz* from Rosenkavalier (VICTOR); *Death and Transfiguration, Life of a Hero* (Heldenleben) *Waltz* from Rosenkavalier (BRUNSWICK).

Reger, Max: *Marias Wiegenlied* (song) (COLUMBIA).

Wolf, Hugo: *Zur Ruh', Zur Ruh'* (song) (VICTOR).

Fauré: *Après un réve* ('cello), *The Palms* (song), *Sonata in A Major* (violin and piano) (VICTOR).

Debussy: *Quartet in G Minor, Toccata in C Sharp Minor* (piano), *Petit Suite, Prélude à l'après-midi d'un Faune,* selections from Enfant Prodigue, several piano pieces (COLUMBIA); several piano pieces including *Reflections on the Water* (VICTOR); *Quartet in G Minor,* several piano pieces (BRUNSWICK).

Charpentier, Gustave: Two or three airs from the opera Louise (VICTOR).

PART SEVEN

MODERN MUSIC
THE EARLY TWENTIETH CENTURY

CHAPTER XLIX

EXPERIMENTS IN REALISM

"The essence and mystery of art is that it represents the search of the human spirit after an ideal that is always changing and is never really the same for two individuals, much less for a whole generation." Rollo H. Myers, in Modern Music.

"The most immediate means of artistic expression is music, and consequently music is of all the arts the most subject to change, perhaps the most subtle, certainly the most transitory." E. J. Dent, in Terpander.

BEFORE entering the mazes of contemporary music it will perhaps be useful to cast a backward glance over the road which has led us hither. In the earliest times people were mainly preoccupied with the materials *per se* of music. Musical tone itself and bare rhythm were ends rather than means with primitive peoples, and more or less so with the ancient civilized nations. With the gradual appearance of tunes, however, the two elements of music were combined, though rhythms were irregular and contours vague. The eventual division of melodies into equal parts called bars probably appeared largely as a matter of convenience, as melodies became associated with dancing, or as numbers of performers required to be kept together. For many centuries people were satisfied, for purposes of both singing and playing, with single melodies, some having scantily marked rhythm, like the chants of the church, others highly rhythmical, like folk-songs, in which the natural dance impulse was given free sway. But in time came experiments in combining different tunes, and centuries of gradually improving skill in the writing of counterpoint

brought musicians eventually to the first great summit of musical achievement, the polyphonic choruses of Palestrina. Here the human limit had apparently been reached in polyphony, and there followed a period of experimentation which led in time to an entirely new conception of music.

The old, highly perfected linear style, so appropriate for the vocal expression of abstract conceptions, was gradually superseded by a new, vertical, instrumental style, in which one part was paramount, with others merely supporting it, and in which rhythm was clearly marked and dynamics a dominant feature. New forms were developed, more appropriate to the new conception of music as primarily instrumental rather than primarily vocal, and the homophonic sonata structure succeeded the unfolding texture of the fugue. With Beethoven a second great summit was reached, marking the climax of the harmonic style, and from our present standpoint no others are within the horizon.

The ever-present impulse to search out new forms of expression to suit changing times has resulted, during the last hundred years, in a host of new manners, but no fundamentally new matter. There remains, of course, the endless possibility of new combinations, and these are being exploited by present-day composers in a larger number of countries than were ever before included in the musical map. We call the production of these men "modern music," no matter what tendency various composers represent, nor what particular technical means they choose to employ, implying by the term modern, as Mr. E. B. Hill suggests, the only significance in which it can be permanently descriptive, namely, the forward-looking rather than the reactionary attitude.

Before characterizing briefly a number of the modernist

leaders I shall attempt to indicate, first, the main tendencies which are observable among them, second, some characteristics that are more or less common to all modern music, and third, certain technical innovations that seem to be generally employed.

Musicians no less than poets and painters reflect their own times. As the stately measures of Mozart suggest perukes and courtly manners, and the warm-blooded music of Schumann speaks of a time when the importance of the individual was being asserted, so the chaotic music of the present century reflects our own transitional, unsettled age. The hardening influence of the world war had doubtless its effect in producing a reaction against the emotional, often sentimental, music of the romanticists, and towards a critical and disillusioned attitude toward life. Accordingly, though its origins are traceable much earlier than the present century, the movement known as realism has culminated in works of certain of the moderns. Realism has been characterized as "a passion for truth, leading to the overthrow of sentimentalism, and a desire to bring art into a closer relation with life." Realists in music demand of a subject not that it be ideally beautiful, but that it possess human interest. So Mussorgsky, in his charming set of nursery songs, portrays the every-day interests of a child; Strauss in the Domestic Symphony finds the baby's bath worth including in his program; and Darius Milhaud goes to the extreme of writing a song on a list of farm implements. These are examples of realism exploited to the utmost, and there are milder types. Allied with the realist movement, perhaps not inaccurately to be regarded as branches of it, are the two musical camps of impressionism and expressionism.

The delicate art of impressionism is likewise based on the desire for truth. With the physical eye one perceives at

a glance not line and detail, but color and mass; and even in a composition in counterpoint one hears not each separate line but the body of tone. The illusive spell which Debussy weaves about our senses brings us, so it seems, face to face with truth itself, for he reveals truth, as we are only potentially able to perceive it, already perceived. While impressionism in music allies itself closely to painting, the newer movement called expressionism excludes other arts from its domain, becoming a novel sort of absolute music. As far removed from romanticism as from impressionism, expressionism, of which Schönberg offers the supreme example, aims at truth; the bitter truth, it might well be said, for his technical method excludes all the polite rationalizations of consonances, sequences and cadences.

Aside from the desire for truth, which seems to be common to the works of all the moderns, one or two other characteristics may be noted. Doubtless also as a result of the war, which for a time interrupted intercourse between Germany and other musical countries, it occurred to some that had been musically dependent upon Germany to seek material and inspiration in their own folk-songs. A nationalistic movement in music had begun, it is true, in the nineteenth century, in which Russia figured prominently; but it is significant that among present-day composers who find source material in native traditions are representatives of several countries most actively engaged in the war, such as, in England, Frederick Delius and Vaughan Williams, in France, Darius Milhaud, and in Hungary, Béla Bartók. The more creative composers do not transplant folk-song bodily into their music, but acquire from its study a feeling which gives their work national atmosphere.

While some men have been impelled to seek inspiration at home, other moderns have strayed further from the beaten path, penetrating to Asia and discovering that even

outside of Europe material for music may be found. Accordingly the use of Oriental modes and rhythms has produced music that is captivating through its strangeness. In America Charles Griffes affords an example of a composer of exotic music, and many Europeans have drawn inspiration at Asiatic sources. A certain sardonic humor pervades some modern works, a humor far removed from the innocent gayety of "Papa Haydn." Erik Satie in France is conspicuous for this trait in his music, which is also characterized occasionally by grotesque elements.

It will be observed that certain modern music associates itself in the mind with some rather disagreeable qualities; and it is true that in music as in life sincerity, so ardently aimed at by moderns, is frequently a cloak for unpleasantness.

To express such elements in music, as well as to produce exotic and certain realistic effects, it has been necessary to expand the musical idiom, admitting many dissonant tone combinations, as well as employing as melodic bases novel scale formations, some of which in reality date back to a remote antiquity. There is, of course, no inherent reason why an art should limit itself unduly as to technical material. There is no doubt that, in the desire for neatness, succinctness, and logical patterns, the classical masters narrowed musical possibilities. In clinging so closely to the major and minor modes, for example, composers have resembled mariners who follow the ordained safety of the ship lanes though uncharted oceans beckon.

Debussy, as already noted, was a pioneer in the use of unresolved dissonances, and in the employment of old modes. Since his example the first expedient has been exploited to the limit of aural endurance, while the second has yielded many interesting and novel results. A union of contrapuntal and harmonic methods, a kind of chord

counterpoint, is characteristic of some work. Chromatics, formerly employed merely to give variety and piquancy to a firmly established key, now occasionally themselves form the key basis, with the result that whereas, with the old modes, the hearer felt that he was at least sheltered by the ancestral tents, under chromaticism he is left entirely homeless.

That modern methods are characterized largely by abrogation of tradition is illustrated by the fact that many compositions have no key signatures and others no barlines. Freedom from every restraint is doubtless the intention; yet art implies perfection in restraint. Atonality is perhaps another term for chromaticism, since it signifies the absence of a key-note. Polytony, examples of which occur in Bartók and Milhaud, signifies the existence of two well-defined but conflicting tonalities.

There are indications that the wave of musical license is beginning to recede. Composers of finer sensibilities have long deprecated the use of extremely realistic effects and sheer noise in orchestral works, and the more adventurous have in some recent cases rather overreached themselves, thus hastening their own defeat. The contrapuntal feeling exhibited by some modern writers indicates the appropriateness of smaller combinations, since delicate and beautiful lines are quite lost in the din of a huge orchestra. A subtle thought, Nietzsche somewhere says in effect, was never expressed in a loud voice. Modern French composers, acknowledged leaders in the musical world today, exhibit in many cases their racial sense for the more delicate forms and effects, and their example may well prove contagious.

Another good omen for the future is that the voice, long treated almost like an orchestral instrument, is gradually coming into its own once more. Wagner to the contrary

notwithstanding, beautiful vocal parts are the soul of an opera. It is chiefly the music that attracts audiences to the opera, else the spoken drama would of course be preferred.

The unprecedented popularity of dancing in the last two or three decades has rendered the ballet a popular musical form, one which has enlisted the efforts of some of the most original composers. Operas have been composed literally by the hundreds in the present century, and the song form is perennially popular. The modern grand piano, which commands the services of so many artists of the highest rank, is a favorite instrument with composers of the present, to most of whom the piano is their native musical dialect.

CHAPTER L

THE MUSICAL MAP

A SURVEY of the musical countries of the world reveals the fact that in almost all of them an unprecedentedly large number of persons are occupied with writing music. Since the list of names in modern music is long, and also because contemporary judgment is sure to be reversed in many cases, it will be practicable to do little more, in concluding the present volume, than to indicate briefly the men now regarded as most prominent in the various countries.

In Russia the center of the stage is held by Igor Stravinsky, a pupil of Rimsky-Korsakov. His best-known work is probably the satirical ballet Petrouchka. This music is extraordinarily successful in the setting for which it was designed, the Russian ballet with Diaghilev and Bakst, but in a concert room the grease paint is perhaps too clearly apparent. Stravinsky's masterpiece is doubtless the ballet Sacre du Printemps, or Crowning of Spring, although that work continues to provoke much adverse comment. Other well-known works are the opera Le Rossignol (The Nightingale) and the ballet L'Oiseau de Feu (Fire Bird). That Stravinsky is exceptionally clever cannot be gainsaid. George Dyson criticises him, however, on the ground that "in some of his music there are no ideas; neither melody, rhythm, harmony nor part-writing, but merely noise." No extremes either in harmonization or in orchestration seem to give him pause. He features rhythm and eccentric combinations of instruments in the orchestra.[1]

[1] A valued criticism of my comment on Stravinsky has just come to me in a letter from Prof. E. B. Hill, from which I quote the following

Alexander Scriabin (1871–1915), while equally iconoclastic, is more acceptable to the average music lover. His temperament was strongly romantic, and while this tendency is concealed by a cloak of modernism his music has many sheerly beautiful moments. Like most moderns, his architectural feeling is not strong, and he is at his best in the smaller forms. He composed almost exclusively for the pianoforte and the orchestra. An admirer of Chopin, his early preludes and études, while faintly forecasting his later style, betray his indebtedness to the Polish master. With his growing trend towards mysticism and his sympathy with the advanced harmonists, his later compositions took him far from Chopin's influence. In his latest work, unfinished at the time of his death, Scriabin was experimenting with the combination of colors and perfumes with music, his design being to appeal thus to several sensibilities simultaneously. His music is poetic to a high degree, and his scale bases and harmonic materials are novel. As to Scriabin's permanent place in history opinions are divided. Ernest Newman says in eulogy: "One cannot sufficiently admire and wonder at Scriabin's perfect command of an absolutely new musical language for the ex-

extract: "I think Stravinsky should be accorded a more respectful treatment. While I am out of sympathy with his present neo-classic style (Œdipus Rex, etc.), I think that apart from any question as to his music he has obviously exerted an enormous world-wide influence on all young composers since Sacre du Printemps. As Wagner, Brahms, Strauss and Debussy have had world-wide sway, now Schönberg and Stravinsky occupy like fields. I do not like Schönberg's music, but it is valid theoretically. Stravinsky I admire greatly, from L'Oiseau de Feu, through Petrouchka, Sacre du Printemps to Les Noces, because he has enriched musical expression with new ideas. With Les Noces he in my opinion started to decline. His contributions to the enlargement of rhythmical effect, the greatest since Brahms, are alone sufficient to place him. He is assuredly far more significant than Scriabin, who, despite Newman's praise, is showing daily his hopeless limitations and his inability to maintain the position assigned him."

pression of moods so personal that not a hint of them will be found in the music of any other composer."

Among the younger composers of Russia, Sergei Prokofiev (b. 1891) is prominent. A pupil of Liadov and Rimsky-Korsakov, he has produced three operas, best known of which is The Loves of Three Oranges, an orchestral suite, the ballet The Buffoon, and a number of piano pieces and songs. Other important names in present day Russia are those of Medtner, Gniessen, Miaskivski, and Oboukhov. To an older group belong Glazounov, Glière, Liapunov, and Sergei Rachmaninov, the latter since 1918 a resident of New York and a favorite with American audiences both as a pianist and as a composer.

France today has a large group of modern composers, much of whose work is characterized by delicacy and restraint. Chief among them is Maurice Ravel, of whom a compatriot has said that he embodies the best type of French civilization. Influenced at first by Debussy and impressionistic ideals, Ravel later developed clear-cut expression and a feeling for form which place him in a different category. His compositions include the charming musical comedy L'Heure Espagnole, the ballet Daphnis et Chloë, the string quartet in F, the orchestral number, La Valse, and much graceful and germane music for the piano. The piano numbers Tombeau de Couperin and Sonatina revert to the style of the old French masters.

Other important French composers may be characterized briefly. Erik Satie, referred to by the French critic Paul Landormy as "a freakish French musician," has exercised considerable influence over the younger group in France. Paul Dukas has written an opera, also a noted symphonic poem, L'Apprenti-Sorcier, as well as considerable music for orchestra and chamber combinations. Florent Schmitt, best known for the ballet Salomé, is a pioneer in translat-

ing the violent into tone. With Albert Roussel, a pupil of d'Indy, form is seriously regarded. Roger-Ducasse has composed a variety of instrumental works. Déodat de Sévérac (1873–1921) portrayed nature with sympathy and charm.

A group known as "The Six," whose association dates from the war period, exalts realism, building on the foundation of Erik Satie, Stravinsky, and the Austrian, Arnold Schönberg. As they have experienced the sternest realities their music is often harsh and dissonant. Members of the group are Darius Milhaud, Louis Durey, Arthur Honegger, Georges Auric, Francis Poulenc, and Mlle. Germaine Tailleferre.

Modern Germany is full of music, but no figures of world importance emerge. Conservatism is especially strong in Germany, but according to Adolf Weissmann these forces "are now opposed by a minority of composers whose modernity is not a question of fashion, but of passionate conviction as to the need of new forms of expression in music." Franz Schreker of Berlin is perhaps most prominent of the moderns in Germany today. He is the author of four operas, several orchestral numbers, and about fifty songs. Other modern composers are Erich Korngold, author of three operas and some chamber music, Paul Hindemith, whose work is mainly for the smaller chamber combinations and the solo voice, and Paul Graener, successor in the Leipzig Conservatory to Max Reger, whose work is marked by sanity and modern feeling. His list includes five operas and some symphonic and chamber music. Walter Niemann, also of Leipzig, author and music critic, composes graceful, exotic music for the piano. Many young composers crowd the German field.

In Austria Arnold Schönberg and his followers dominate the scene. Schönberg is an example of an extremist whose

work manages to carry conviction of the composer's sincerity. He was born in Vienna in 1874, and in his youth enjoyed the friendship of Gustav Mahler. He has alternated in residence between Vienna and Berlin, at present residing in a suburb of his native city. Schönberg is perhaps the chief living exponent of expressionism. He rejects impressionism as firmly as he does romanticism, and though at one time himself a painter, he allows no influence of other arts to intrude upon his music. Schönberg breaks with tradition more finally than any other modern. Atonality and combinations of apparently unrelated tones are features of his music. He has composed a number of works for orchestra and for chamber combinations. Possibly the most original of his list, however, are the Gurrelieder, for performance by five soloists, a reciter, two choruses and a large orchestra. Schönberg is most widely known by certain strikingly original, dissonant piano pieces. Followers of Schönberg are Alban Berg, Anton von Webern and Egon Wellesz.

In England musical activity is more widespread now than at any other time in the nation's history. Among a number of able composers Frederick Delius is doubtless the most distinguished. As his name suggests, Delius, though born in England, was of German origin. Possessed apparently by *Wanderlust,* he lived for a time in Florida, but has now resided for many years in Paris. He is a poetic type, and lives secluded from external musical activities. His music, which is highly sensitive and unique, is marked by no striving for *outré* effects. "He has a deep, a quiet, and an intrinsic sense of beauty." His imagination is stimulated by the contemplation of nature, and he chooses large forms almost exclusively. Delius' compositions include five early operas, several symphonic poems, and a number of magnificent vocal choruses with orchestral

accompaniment, Appalachia, Sea Drift, The Mass of Life, and Songs of Sunset.

Other prominent names in England, representing a variety of musical tendencies, are those of Granville Bantock, Vaughan Williams, John Ireland, Gustav Holst, Josef Holbrooke, Arnold Bax, Lord Berners, Arthur Bliss, Eugene Goossens, Cyril Scott, Percy Grainger, Ernest Moeran, William Walton and Samuel Coleridge-Taylor.

In Italy Giacomo Puccini, while belonging in point of style to an earlier epoch, continues a commanding figure. His operas are not at all profound, but they are extremely effective, and popular in other countries than Italy. Madame Butterfly and The Girl of the Golden West have attained decided vogue in America. Ermanno Wolf-Ferrari is best known by the opera Jewels of the Madonna.

Feruccio Busoni (1866–1924), born in Florence, was a cosmopolitan type, identifying himself successively with musical advancement in Finland, Moscow, Boston, Berlin, Bologna, and Zürich, besides making concert tours which were even more inclusive. His career recalls that of Liszt, for he combined brilliant technical equipment as a piano virtuoso with ability as critic, teacher, and composer. In the latter capacity he leaned toward the new use of polyphony. The contemporary group in Italy includes Casella, Malipiero, Pizzetti, Castelnuovo-Tedesco, Respighi and Pick-Mangiagalli.

In Béla Bartók Hungary has produced one of the most original composers in the whole field of modern music. While his style is rooted in the folk-songs and Hungarian gypsies, Bartók's development has been towards an increasingly intellectual product. The more extreme features of modernism, such as absence of traditional tonality, are coupled in his work with the use of some of the classical forms. His works include an opera, Ritter Blaubarts Burg,

a pantomine, the dance-play, The Wooden Prince, and symphonic and chamber music. His compeer, Zoltán Kodály, while likewise a modern, is a warmer-blooded Hungarian. Ernst von Dohnanyi is a distinguished pianist and the composer of much interesting and poetic music.

If Frederick Delius is classed as an English composer because born in England, though he is of German extraction and now lives in Paris, Bernard van Dieren, a resident of London, must be assigned to Holland. Van Dieren, the number of whose works is not great, represents some of the advanced tendencies of modernism, to which reference was made in the preceding chapter. His rhythms are exceedingly emancipated, his compositions being entirely free from bar-lines, and his parts attain an independence which is due to his continual employment of counterpoint. In his later works he prefers the smaller chamber combinations, for which he writes with the utmost perfection. His works are atonal, and his melodies of the modern, continuous type. An example of his occasional procedure is found in a string quartet in one movement, in which each part has a separate theme which it develops as the movement progresses, but does not once exchange with any other part. Recitations with string quartet also appear in van Dieren's list. His works include a variety of instrumental numbers and an *opera buffa*. They are for the most part excessively difficult of performance, and for that reason, as well as because of their highly intellectual and modern features, have gained only a small and select circle of admirers.

Modern composers in other European countries are Karol Szymanowski of Poland, Isaac Albeniz, Enrique Granados, Joaquin Turina and Manuel da Falla of Spain, Josef Suk of Bohemia, and Jean Sibelius and Selim Palmgren of Finland.

America at present possesses its due share of young composers, some of whose work appears to the unbiased observer to be quite as meritorious as much that is being done in Europe. Prominent among them are Ernest Schelling, Charles Griffes, (1884–1920), Deems Taylor, John Alden Carpenter, Ernest Bloch, John Powell, Cecil Burleigh, Emerson Whithorne, Charles Wakefield Cadman, Leo Sowerby, David Guion, Leo Ornstein, Clarence Loomis, Abram Chasins, and Rubin Goldmark, besides a large number of writers whose work is confined to the composition of attractive songs.

Few American composers have done work of striking originality, though some have employed Indian, negro, and "mountain white" themes as a nationalistic device, as well as for their intrinsic qualities. None of these indigenous types seem satisfactory, however, as an expression of the complex character of the American people, a character which is the outcome not of centuries of that national inbreeding which produces marked types of personality and art product, but of a comparatively short period of very extensive crossing of strains.

In the last analysis we shall perhaps be obliged to become reconciled to the fact that we have no background in the European sense. We are ourselves ancestors, and our real folk-music, if we have any, is jazz. Meanwhile, though saxophones wail, and phonographs in most homes are devoted to dance music, we remember the vast educational system which is devoted to furthering the interests of good music, and the many sterling musicians who serve its cause, and we hope much for the future of music in America.

Illustrative Records

Stravinsky: *The Fire Bird, Apollon Musagète* (VICTOR).
Glazounov: *Dance Orientale* (orchestral) (VICTOR).
Rachmaninov: *Symphony in E Minor, Prelude in C Sharp Minor* (BRUNSWICK); several piano numbers (VICTOR); several piano numbers (COLUMBIA).
Ravel: *Ma Mère l'Oye* (Orchestral Suite Mother Goose), *Septet, La Valse* (orchestral) (COLUMBIA); *Mother Goose, La Valse, The Fountain* (Jeux d'Eau) (VICTOR).
Dukas: *L'Apprenti-Sorcier* (orchestral) (COLUMBIA); *Sorcerer's Apprentice, Ariane* and *Bluebeard* (VICTOR).
Honegger, Arthur: *Pacific 231* (orchestral) (VICTOR).
Niemann, Walter: *Silver Cascade* (piano) (BRUNSWICK).
Scott, Cyril: *Lady of the Lake, Lotus Land* (piano) (VICTOR).
Grainger, Percy: *Country Gardens, Shepherd's Hey* (piano) (VICTOR); *Colonial Song* (voice and orchestra), several piano pieces (COLUMBIA).
Bantock, Granville: *Pierrot of the Minute* (orchestral) (COLUMBIA).
Delius, Frederick: *Dance Rhapsody* (orchestral) (COLUMBIA).
Holst, Gustav von: *Dance of the Spirits of the Earth* (orchestral) (VICTOR).
Coleridge-Taylor, Samuel: *Viking Song* (VICTOR).
Puccini: Airs from La Bohème, Tosca (BRUNSWICK); selections from La Bohème, Madame Butterfly, Manon Lescaut, Tosca, (VICTOR); selections from the same operas and from The Girl of the Golden West (COLUMBIA).
Respighi, Ottorino: *Fountains of Rome, Pines of Rome* (orchestral) (VICTOR).
Sibelius, Jean: *Finlandia, Valse Triste* (orchestral) (VICTOR).
Sgambati, Giovanni: *Serenata Napoletana* ('cello) (COLUMBIA).
Albeniz, Don Isaac: *Malagueña, Tango* (violin) (VICTOR).
Granados y Campina, Enrique: *Spanish Dance* (violin) (COLUMBIA).
de Falla, Manuel: *Jota* (violin) (COLUMBIA).

Turina, Joaquin: *Fandanquillo* (guitar) (VICTOR).
Suk, Josef: *Fairy Tales* (orchestral) (VICTOR).
Cadman, Charles Wakefield: two songs (VICTOR); several songs (COLUMBIA).
Parker, Horatio W.: *The Shell* (VICTOR).
Taylor Deems: Selections from The King's Henchman (vocal) (VICTOR).
Schelling, Ernest: *Nocturne, A Victory Ball* (VICTOR).

BIBLIOGRAPHICAL NOTE

The literature on music is very extensive. I shall include in the following brief list (1) a number of important reference books which should be in any community and college library, and which are indispensable to a thorough study of music; (2) a number of handbooks likely to prove convenient for quick reference; and (3) a number of other books which have been of pleasure to the author and which have in many cases proved of help in dealing with subjects treated in this book. I have included in the latter list a number of works on special topics and on modern music, since these topics are usually not treated with sufficient fullness in the older historical works, and in the works of reference. Full bibliographies will be found in the Dictionaries of Grove and of Baker.

The standard reference books are in the first place the monumental German works, Eitner, Quellenlexikon der Musiker; Riemann, Musiklexikon, 10th edition, Berlin, 1922, pp. 1469 (English translation, Dictionary of Music, Augener, London); Abert, Illustrierter Musiklexikon, Stuttgart, 1927, pp. 542; Riemann, Handbuch der Musikgeschichte, 5 vols., 1905–20; Riemann, Geschichte der Musik seit Beethoven (1800–1900), pp. 816; Naumann, Illustrierte Musikgeschichte, 8th edition, Stuttgart, 1926, pp. 797 (English translation of an older edition by Praeger in five volumes). An important French reference work is Lavignac, Encyclopédie de la musique et dictionaire du Conservatoire. The leading English works of reference are in the first place the well-known Grove's Dictionary of Music and Musicians in five volumes (Pres-

ser, 1916; new and enlarged edition, Macmillan, 1927-28); and the Oxford History of Music, in six volumes. A new work of great convenience embodying in briefer form much material from the most recent editions of Riemann and Grove is Pratt's Encyclopedia of Music and Musicians, Macmillan, 1924, new edition, 1929. Other useful works are Theodore Baker, Biographical Dictionary of Musicians; Eaglefield-Hull, Dictionary of Modern Music and Musicians; Fétis, Biographie Universelle des Musiciens; Apthorp and Champlin, Cyclopedia of Music and Musicians; and the Program Books of the Boston Symphony Orchestra, edited by Philip Hale and published annually in bound volumes. A new work of ambitious scope is the International Library of Music in sixteen volumes, containing much historical and theoretical material, as well as masterpieces of music.

The most useful handbooks on the history of music for the English-reading student are Pratt, The History of Music; Dickinson, The Study of the History of Music; Paine, The History of Music to the Death of Schubert; Lavignac, Music and Musicians; Colles, The Growth of Music; Hamilton, Epochs in Musical Progress; Bekker, The Story of Music; and Landormy, A History of Music. Of these books Pratt is the largest and most comprehensive, and is well written. The Bekker volume (a translation from the German) is scholarly and attractive, and the Landormy book, a translation from the French Histoire de la Musique, is fairly explicit on the recent periods and contains full bibliographical references. On individual composers there are many important separate treatises and biographies, some of great importance, as the volumes on Bach by Spitta, Forkel, Parry, Williams, and Schweitzer; on Purcell by Cummings and Scholes; on Handel by Chrysander, Rolland, Hadden, Streatfield, Rockstro, Wil-

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sini, Schubert, Mendelssohn, Schumann, Wagner, Brahms and the English Church Composers. A similar collection of biographies in German is Reimann, Berühmte Musiker.

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